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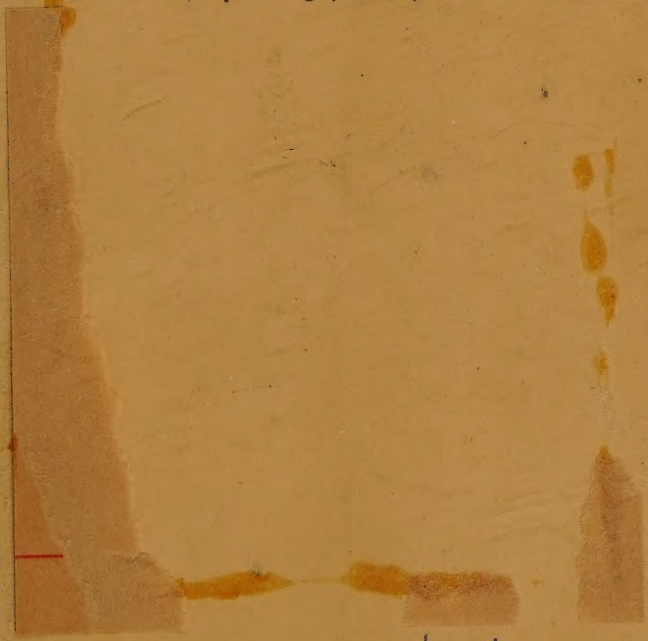

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MORRIS DANCERS, AS DEPICTED IN AN OLD STAINED GLASS WINDOW IN A HOUSE AT BETLEY, STAFFORDSHIRE.

THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS MEN

OF

ENGLAND

BY

CECIL J. SHARP

AND

HERBERT C. MACILWAINE.

PART I.

Second Edition.

Revised and entirely re-written.

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LONDON:

NOVELLO AND COMPANY, LTD.

1912

This Book is issued in connection with "Morris Dance Tunes," by the same Authors.

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PREFACE.

While the authors desire to thank friends too numerous for individual mention, who have given able and willing help in the preparation of this book, they feel that peculiar gratitude is due first and foremost to the following Morris-men: Mr. William Kimber, Senior, and his son, Mr. William Kimber, Junior, for information concerning the Headington dances; Mr. Michael Johnson and Mr. Michael Handy for similar information about those of the Ilmington tradition.

Of Mr. William Kimber, Junior, they would add that besides the invaluable help he afforded them in recording the dances, his own vigorous and graceful dancing at various public displays has, by showing what traditional dancing can be and setting before the dancer of the revival a high standard of technical accomplishment, forwarded the movement in a practical and altogether admirable manner.

They would also tender grateful thanks to Mrs. Stanton and Mr. R. F. B. Hodgkinson for generous assistance given them in the course of their investigations; and to Mr. E. Phillips Barker for reading and criticizing the proofs, and for the help that he has given them by his suggestive discussion of various points connected with the technical descriptions of the dances.

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CONTENTS.

	PAGE
INTRODUCTION	7
THE TRADITIONAL MORRIS DANCE	19
Customs	21
Extra Characters	27
Costume	29
The Music	33
THE DANCE...	42
Formation	48
Steps	50
Hands	57
Evolutions	60
THE HEADINGTON DANCES	76
The Headington Tradition	76
BEAN-SETTING (Stick Dance)...	77
LAUDNUM BUNCHES (Corner Dance)	81
COUNTRY GARDENS (Handkerchief Dance)	82
CONSTANT BILLY (Stick Dance)	83
TRUNKLES (Corner Dance)	85
RIGS O' MARLOW (Stick Dance)	88
HOW D' YE DO, SIR ? (Corner Dance)	90
BLUE-EYED STRANGER (Handkerchief Dance) ...	91
Notation	93

PAGE

THE ILMINGTON DANCES 102
The Ilmington Tradition 102
THE MAID OF THE MILL (Linked Handkerchief Dance) 103
THE OLD WOMAN TOSSED UP (Handkerchief Dance) 105
SHEPHERDS' HEY (Stick or Hand-clapping Dance) 106
THE CUCKOO'S NEST (Stick or Hand-clapping Dance) 109
THE BLACK JOKE (Stick or Hand-clapping Dance) 109
Notation 113

THE TIDESWELL DANCE 118
The Tideswell Tradition 118
Processional Morris 118

APPENDIX:

CONSTANT BILLY 121
RIGS O' MARLOW 121
HOW D'YE DO, SIR? 122
THE MAID OF THE MILL 122
The Order of the Movements 122

INTRODUCTION.

THE original edition of this book was written in July, 1906, when the movement for the revival of folk-dancing was in its infancy, within, to be precise, three months of the first exhibition of Morris-dancing given in London under our direction.

Our book, representing, as we believe it did, the first attempt to give a technical account of the Morris-dance, was frankly an experiment, and one which we made with some diffidence and certainly not without a full realisation of the difficulties before us. This hesitation, however, did not weaken our faith in the future of the revival. We believed then, as our Introduction bears witness, no less confidently than we believe now, in its permanence, and felt assured that we were helping to restore "a means and method of self-expression in movement, native and sincere, such as is offered by no other form of dancing known to us."

That this confidence was not unfounded the events of the last six years have proved up to the hilt, even if the progress of the movement has not, artistically, always been exactly as we should have wished.

Since the original publication of this book we have pursued our investigations without pause, and have thus added very considerably to our knowledge of the subject. Instead, for instance, of the dozen dances or so which were all that we had then collected, we have now upwards of 150 in our note-books. It is, therefore, only natural that we should wish to revise and overhaul our original work.

It will be found that in the process of revision we have (1) made extensive alterations in the technical descriptions of

the steps, figures, &c.; (2) omitted three of the old dances and added six new ones; and (3) completely re-cast the historical section.

Chorography, the science of dance-notation, is not a fixed and complete system like, for instance, musical notation. It is a principle, or rather a bundle of principles, which, in practice, must be adapted to the particular type of dance which it is proposed to transcribe. Now, in the treatment of the more elaborate dances in the later volumes of the Morris Book it became necessary to expand and, to some extent, change the method of description which we originally and tentatively adopted. It is this enlarged and modified scheme which, for the sake of clearness and uniformity, we are now introducing into Part I.

We have omitted the three Bidford dances, "Shepherds' Hey," "Bluff King Hal," and "Morris Off," because, on further investigation, we found that the traditional authority upon which they rested was less trustworthy than we had believed it to be; and we feel, now that our choice of dances is less restricted, that it would be a pity to publish any that were open to suspicion in this respect. Morris-dancing at Bidford was revived in 1886 by Mr. d'Arcy de Ferrars, after a lapse of several years. Although Mr. de Ferrars directed the revival with great care and skill, we have satisfied ourselves that neither "Shepherds' Hey" nor "Morris Off" is an authentic example of the traditional dance. The former we have replaced with an Ilmington variant of the same dance. The difference between the two is not very great, but as we have reason to believe that the Bidford men originally derived their dance from Ilmington, we thought it better and safer in every way to give the dance in what we may here call its original form.

"Bluff King Hal" we omit with some reluctance. It is a dance of great interest and quite unlike any other that we have collected. It has, however, many points in common with certain Country-dances in Playford's

"English Dancing Master"—"Goddesses," for example—and this suggests that it is a Country-dance rather than a Morris. This alone, entirely apart from the question of authority, is reason enough for excluding it from this collection.

The new dances we introduce are "The Maid of the Mill," "Shepherds' Hey," "The Old Woman Tossed Up," "The Cuckoo's Nest" and "The Black Joke," from Ilmington (Warwickshire); and "The Processional Morris," from Tideswell (Derbyshire). As the Ilmington dances are all fairly simple and not altogether unlike those from Headington, their natural place is in the same volume. The "Tideswell Processional Dance" is a very interesting example of one of the many processional forms which have survived in places where the more elaborate stationary dances have fallen into disuse.

The Headington dances have all been retained, although in several cases we have added variants of the steps, figures, &c., and in one or two places made some slight corrections.

The discovery of the Sword-dances and a closer study and better understanding of the significance of the traditional customs associated with the Morris have led us to change very materially our views on the history and origin of the dance.

The arguments which induced us to accept the popular and prevalent theory that the Morris-dance was of Moorish origin were these:—

(1) The accepted derivation of "Morris" from "Morisco";

(2) The fact that the dance is to be found to this day on both sides of the Franco-Spanish border, and in a form remarkably like that with which we are familiar in England;

(3) The custom observed by many Morris men of blackening their faces, a practice which still obtains in Worcestershire, Herefordshire, and other parts of England, and has been traced in France, the Netherlands, and in Germany.

These considerations, taken together, undoubtedly make a formidable *primâ-facie* case in favour of the theory we originally propounded. Nevertheless, as we have since found, this explanation, plausible as it looks, will not bear examination. In the first place, the Morris-dance, in various forms, is found very widely distributed—pretty nearly all over Europe. If, therefore, we ascribe to the English dance a Moorish origin, we must, to be consistent, attribute a like source to all the similar dances found in this extended area. Then, again, we have this significant fact, that, wherever it is found, the Morris is nearly always associated with certain strange customs which are apparently quite independent of the dance itself and contribute little or nothing to the fun or beauty of it. These customs, moreover, are found in England and elsewhere either separately or attached to ceremonies and pastimes other than the Morris-dance, notably the Sword-dance and Mummers'-play.

Now, it is just conceivable that the Morris, on its own merits, might have spread from Spain over the whole of Europe, but it is extremely improbable that those who were attracted by the dance would have also appropriated in every case customs which had no obvious connection with it. The position is briefly, this: Either we must assume that European customs have been contaminated very generally by Moorish influence, or that the Morris dance is a development of a pan-European, or even more widely extended custom. The latter hypothesis is, we believe, the true one, as it is also the one generally accepted by folk-lorists.

There still remains the question of the word Morris. But even here we can accept the received derivation without binding ourselves to deduce therefrom proof of Moorish origin. As we have noticed, Morris-dancers sometimes, and in the past perhaps very frequently, blackened their faces. This would at the present day lead to the dance being called a "nigger dance." To our forefathers, for whom the typical black man was the Moor, not the nigger, the natural

equivalent would have been a "Moorish" or "Morris" dance. In other words, as Mr. E. K. Chambers has it, "the faces were not blackened because the dancers represented Moors, but rather the dancers were thought to represent Moors because their faces were blackened."

There is no need to pursue this question any further. The highest authorities reject the Moorish hypothesis, and see in the Morris the survival of some primitive religious ceremonial.

For a fairly full account of the nature and purpose of this ceremonial the reader is referred to the Introduction of "The Sword Dances of Northern England," where the question is discussed at some length.

Shortly, however, we may explain that it was one of the seasonal pagan observances prevalent amongst primitive communities, and associated in some occult way with the fertilization of all living things, animal and vegetable. The central act of the ceremony was the slaughter of a sacred animal to provide a solemn sacramental feast. The primitive mind did not draw any clear line between its dimly-conceived clan-deity, the human members of the clan, and the sacred animals of the clan-herd. All were of one kindred, and the object of the sacrifice of the holy animal and the subsequent feast was to cement the bond between the god and the members of the clan. *

Particulars will be given later on (*see* pp. 25, 26) of the survival in two Oxfordshire villages, within living memory, of ceremonies, closely associated with the Morris-dance, in which an animal was killed and afterwards eaten. The following passage from T. Blount's "Ancient Tenures," ed. 1679, p. 149, quoted by Mr. Percy Manning ("Folk-lore," viii., 1897, p. 315), shows the way in which a similar rite

* It is now maintained that in the most primitive form of sacrament no conception of divinity was present. The parties in the rite were two; the group of eaters and the eaten. The former were manipulating for their own advantage the mysterious virtue of the latter. The idea of deity was a further, and psychologically subsequent "projection" of the group-emotion of the eaters. See J. E. Harrison, "Themis," p. 136.

was observed more than 200 years ago in another part of the same county:—"At *Kidlington* in *Oxfordshire* the Custom is, That on Monday after Whitson week, there is a fat live Lamb provided, and the Maids of the Town having their thumbs ty'd behind them, run after it, and she that with her mouth takes and holds the Lamb, is declared Lady of the Lamb, which, being dress'd with the skin hanging on, is carried on a long Pole before the Lady and her Companions to the Green, attended with Music and a *Morisco Dance* of Men, and another of Women, where the rest of the day is spent in dancing, mirth and merry glee. The next day the Lamb is part bak'd, boyl'd, and rost, for the Ladies feast, where she sits majestically at the upper end of the Table, and her Companions with her with music and other attendants, which ends the solemnity."

The cake, impaled on a sword, carried before the Morris-dancers and afterwards eaten "for luck," may possibly be the survival of a cognate ceremony, a cereal instead of an animal sacrifice.

In the light of the foregoing remarks the significance of many of the customs described in the following pages becomes self-evident. In the Whit-hunt at Field Town, the Lamb Ale at Kirtlington, the ox-horns, chalice and sword at Abingdon, it is easy to discern traces of the animal sacrifice and the sacramental feast that followed it; in the cake and sword borne before the Morris-dancers at Sherborne, Ducklington, Ascott and elsewhere, we have the vestiges of a similar sacrifice and feast of the products of the vegetable world; in the character of the Fool, significantly called the Squire—*i.e.*, leader,—we may perhaps, strange as it seems, see the semi-divine leader of a group of worshippers; in the ceremonial dance round the Maypole, "for luck," at Ducklington, we may detect an act of worship of the tree, as representing the grandest product of the vegetable world, a tribute to the principle of fertilization, symbolized by the fresh flowers with which the pole was garlanded; while in the serpentine and

circular character of the figures in "Green Garters," the Hey and Rounds, may be seen characteristic movements that are to be found in nearly all dances of a religious type, Again of fertility mating was the obvious symbol. Hence, perhaps, the presence of the Lord and Lady at Kirtlington, the King and Queen at Winster, and the Squire and Moll at Brailes and other places.

There is reason to believe that the Mumming-play and the Sword-dance are no more than survivals of different aspects of the same primitive rite; and the fact that both are often called by the country people "Morris-dances" is, perhaps, evidence that the tradition of this common origin still lingers in the minds of the country people. Little more than a cursory examination is needed to see that the same central idea permeates all three of them. Originally expressions of religious belief, in which the idea was as essential as the form, they have passed by various stages and along devious paths into the inspiriting dances and quaint dramas with which we are familiar. That the human instinct of play should draw on these ceremonies, as their meaning waned, for its material, is natural enough, seeing that in them it found, ready to hand, a vehicle of expression easily adapted to its purpose. Out of the debris of ancient faith and cult have issued three forms of folk-art. In the Morris-dance proper we have a dance of grace and dignity, instinct with emotion gravely restrained in a manner not unsuggestive of its older significance; full of complex co-ordinated rhythms of hand and foot, demanding the perfection of unstrained muscular control. In the Mummers'-play the feeling for drama, the world-old love of personification, has been the determining factor; while in the Sword-dance, with its elaborate dexterity of evolution, its dramatic accompaniments of song and interlude, we find drama and dance combined.

Now the central act of the original rite, the killing, may be clearly traced in the Mummers'-play and in the Sword-dance, of both of which it is the chief incident and climax. No trace, however, of this is to be found in the Morris-dance.

From the character of the figures of the latter we might, perhaps, conjecture that the dance was religious in origin, but of the nature of that religious observance no inference can be drawn from the dance itself. It is only in the customs and the supernumerary characters, that is, in things that are outside and separate from the dance, that this can be discerned, and the link between the Morris-dance, the Sword-dance and Mummers'-play established. We must, therefore, conclude either that the Morris is an off-shoot of the Sword-dance, or that it has for some unexplained reason suffered more severely from the ravages of time. We are inclined to favour the former hypothesis. The sticks used in the Morris-dance are, for instance, comparatively modern substitutes for swords. In Johnson's Dictionary (1775) the Morris is defined "as a dance in which bells are jingled or staves or swords clashed," and Miss Burne in "Shropshire Folk-lore" (p. 478) records that "some call the staves wooden swords," and prints a document (1652) in which mention is made of a "morrice-daunce . . . . with six sword-bearers," one of whom, Thomas Lee, "was most abusive."

But what of the handkerchiefs? What is their derivation? This, we confess, has always puzzled us. Artistically, their purpose is obvious: they serve to emphasize the hand-movements which play so important a part in the Morris-dance. But it would be extremely improbable that they were arbitrarily introduced into the dance purely for artistic reasons. Rather should we expect to find in them, as we find in everything else connected with the dance, the survival of something which had originally an organic connection with the religious rite from which the dance is derived; just as in the sticks, for instance, we see the modern equivalent of the sword, the sacrificial instrument; in the comic fool, a modern development of a character who originally played a very serious and important rôle; in the bells, now used to emphasize the rhythm of the steps, a mere noise with which to awaken the earth sprite or perhaps frighten and drive away evil spirits.

So far as we know, no one has as yet offered any satisfactory solution of this problem. And we ourselves should have no suggestion to offer had not Mr. E. Phillips Barker called our attention to the description of a so-called Morris-dance contained in "Letters from Lusitania" (Anon.: Windsor, 1876), quoted in "The Folk-lore Journal" (vol. iv., 1886), and suggested the argument which we have developed below. The passage occurs in an account of a visit which the anonymous author paid to a small Spanish town. After alluding to a procession of priests with relics, &c., he says: "We entered upon a tour of observation, and it was not long before our trouble was rewarded, and our curiosity gratified, with the sight of a dance, performed by six men, each of whom held one of the knotted ends of a coloured handkerchief, the other knot being held by another dancer. To the horridly monotonous whifflings of two reed-pipes, and the sound of a species of tom-tom, they curveted round and round, or changed places, and, in doing so, altered the variegated pattern formed by handkerchiefs—six in all—ever held head-high, and kept twining and intertwining in multiform ways. The tom-tom consisted of an earthen bowl, over the mouth of which a bladder was tightly strained. Through the centre of the skin a stout quill, plucked from a turkey, was thrust, and this being drawn out and pushed in again produced a horrid monotone, not unlike the booming of a bull frog. It was a strangely unique performance."

At first sight this looks very much like the description, in non-technical language, of an ordinary Morris-dance, such as we are familiar with in England, with its six men, handkerchiefs, a form of pipe and tabor, &c. But there are two features of the narrative which make us pause before accepting this conclusion: (1) the fact that the dancers were *linked* together by means of knotted handkerchiefs, and (2) that "they curveted round and round, or changed places, and, in doing so, altered the variegated pattern formed by the handkerchiefs—six in all—ever held head-high, and kept twining and intertwining in multiform ways."

A careful consideration of these two points makes it clear that the dance is not an ordinary Morris-dance at all, but a Sword-dance in which the swords have been eliminated in favour of handkerchiefs held taut above the head. It can only be classed as a Morris-dance in so far as the Morris- and Sword-dance may be regarded as divergent off-shoots from the same source. The movements as above described are clearly the same as, or very similar to, those executed in the Earsdon or Swalwell rapper-dances, where, it will be remembered, the dancers are linked together by means of short and very flexible swords. May we not see here a possible link between sword, stick, and handkerchief?

If we suppose that the Sword-dance always contained both circular and file formations, as in the Flamborough, Grenoside and Sleights dances, we might well argue that after the sword in peaceful and rustic districts had fallen out of the dance and some loss of skill in the circular movements had intervened, a mere link between the dancers might be thought all that was necessary; a kerchief would do. But with the vanishing of a stiff connecting link between the dancers, what remained of the circular twinings would rapidly become more disorderly and degenerate. Finally all pretence is dropped; the dancers simply part company (naturally adopting two handkerchiefs in the process) and dance round in a ring and back again as in Half-rounds. Meanwhile the file thrives wonderfully by the loss of the stiff connecting-rod, and finally of any connection at all between the dancers; it is set free; what is death to the circular twistings is life to it; it perhaps sucks in fresh figures from more popular sources, develops elaboration of step and becomes the Morris, more or less as we know it. The stick, meanwhile, in some districts, has preserved an existence alongside the handkerchief, though, perhaps because the art of tying the Nut is lost, it does not keep the circular evolutions alive to any greater extent than the handkerchief.

All this, of course, is theory based on analysis and resemblances which need other links to bring them into proved relation. But there can be little doubt that the Spanish dance described in "Letters from Lusitania" is a curious and highly significant survival of Sword-dance evolutions in which the handkerchief has ousted the sword as a link between the dancers.

Now, in the course of our investigations we had often heard of linked-handkerchief dances in Oxfordshire and Gloucestershire, but until a few months ago had never been able to secure an example. In the Ilmington "Maid of the Mill," however, we have at last found one. If the reader will examine the movements in this dance and compare them with those used in Sword-dances he will find in the Hey a close approximation to the "Roll" and "No Man's Jig" of, respectively, the Grenoside and Sleights dances; in the "Spin"* almost an exact reproduction of the "Spin" in the Flamborough and Sleights dances, albeit with a single instead of a double link; and in the turning outward with upraised arm, a movement which occurs over and over again in Rapper-dances, *e.g.*, in the tying and untying of the Nut. In the similarity of these movements may perhaps be seen additional evidence of the close connection between Morris- and Sword-dance.

Indeed, we may go a step further and point out that the Hey of the "Maid of the Mill," and its prototype, the "Roll" of the Sword-dances, occur in Grimstock, Trenchmore and other Country-dances in Playford's "English Dancing Master," the performers linking by joining both hands. Indeed, if we except the progressive movement and the movements of courtesy—*e.g.*, the Honour—almost every representative figure of the Country-dance can be traced to its origin in the Morris- or Sword-dance. This seems to indicate that the Country-dance has been derived from the more ancient religious dances, the figures of which have been simplified and adapted to the requirements of the amateur social dance of the country people.

* We ourselves are responsible for applying the Sword-dance term "Spin" to the very similar circular movement in the second figure of "The Maid of the Mill." The Ilmington men had no name for it.

THE TRADITIONAL MORRIS DANCE

Fifty years ago there were few villages in Oxfordshire and Gloucestershire which did not support their own teams of Morris dancers. And yet at the present time it would be difficult to name more than one or two where the dance is still performed. This sudden lapse of an ancient custom in this particular half-century is not easily to be explained. One of the causes may, perhaps, be the enclosure of the common lands, and the creation of a proletariat, which led to a general migration of labouring men from the villages to the towns in search of work, the disruption of the social life of the village, and, incidentally, to the disbandment of many of the Morris teams. There are other reasons, too, no doubt. One old dancer said that it was because "people had got so proud"; another because "no one would give anything, and it got like begging, and that we didn't like"; and yet another "because we weren't 'patternized' enough, and that was why we stopped," adding that it didn't take long to dance through a fifteen-shilling pair of shoes!

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Whatever the reason of its decay, the Morris dance, which flourished almost universally in the Midland counties as recently as fifty years ago, is now little more than a recollection; and those who seek information on the subject must, therefore, do as we have done, and draw upon the memories of the few old dancers who still survive. Little is to be gleaned from books—practically nothing respecting the technique of the dance and, except for the transcription of half a dozen or so of the tunes, very little about the music.

Great as the interest in this popular pastime must at one time have been, that interest was, during the last two

centuries, confined solely to the villagers; it does not seem to have been shared in any way by the more educated classes. Indeed, throughout the 18th and 19th centuries the prevailing attitude of cultivated minds toward popular art was in the main one of apathetic, even contemptuous, indifference. This is well illustrated by the way in which the Morris dance is treated in a standard work on dancing by Gallini, published in 1765.* In this treatise the author prefaces his remarks by apologizing for the bare mention of a dance to which "the idea of low is now currently annexed," and adds that "this diversion is now almost exploded, being entirely confined to the lower classes in life, and only kept up in some counties." He graciously allows, however, that it may nevertheless be "susceptible enough of improvement to rescue it from the contempt it may have incurred, through its being chiefly in use among the vulgar," and magnanimously concludes: "rude, as it was, it might require refinement; but it did not, perhaps, deserve to become quite obsolete."

From the many references to the Morris in the literature of the 16th and 17th centuries it would seem that at that time the dance excited a much wider interest. Whether the attention the dance then received from the upper classes was a really serious one, and how far this interference affected the purity of the tradition, it is difficult to say. There are reasons to suspect, however, that it was little more than a passing fashion, the half-amused, half-serious, rather patronizing interest of the educated in one of the "quaint" dances of the common people. Colour is given to this view by the attention which was bestowed upon the somewhat ridiculous and very un-Morris-like escapade of one William Kempe, who danced the Morris from London to Norwich and wrote a pamphlet, "The Nine Daies Wonder," recounting his experiences (*see* plate facing p. 20). Kempe was one of the most popular actors of his

* "A Treatise on the Art of Dancing," by Gallini, Director of the Dances at the several Royal Theatres, London, 1765.

FROM THE TITLE-PAGE OF "KEMPS NINE DAIES WONDER. PERFORMED IN A DAUNCE FROM LONDON TO NORWICH." (1600).

day and played with Shakespeare at the Globe and Blackfriars, taking, amongst others, the parts of Launcelot, Touchstone, Justice Shallow, and Dogberry.

The question of the origin of the Morris dance has already been discussed in the Introduction, and need not, therefore, detain us here. We propose, however, to give a few facts, which we have gathered in the course of our investigations, concerning the customs, the extra characters, the traditional costume, and the music of the Morris dance. Our information has been derived either from actual observation, or from the oral evidence of old dancers.

CUSTOMS.

The Morris dance, being a spectacular, not a social dance, was performed on special occasions only, and very rarely more than once or twice a year. In Oxfordshire and Gloucestershire, Whitsuntide was the recognized season for the performance of the dance. In Worcestershire and Herefordshire, however, where the dance still survives, albeit in a state of decadence, it was performed at Christmas time. In addition to the regular Whitsun celebration, the Morris men would often dance on the village Club day, at the annual Wakes or Fairs, and on special occasions of public rejoicing, *e.g.*, Coronation Day, Jubilee celebrations, &c.

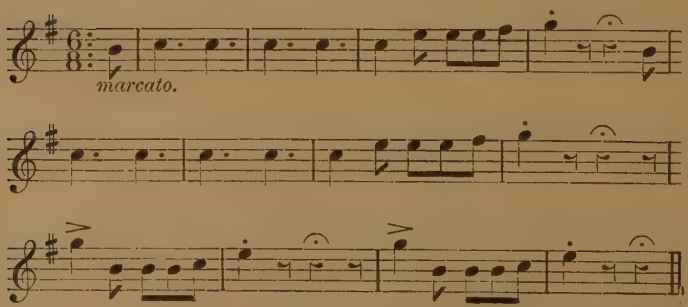
The usual custom was for the dancers to rehearse one or more nights a week between Easter and Whit Sunday, when the older men polished up their own steps and instructed the new members of the team in the mysteries of the art. On Whit Monday the dancers stayed in their own village or in the neighbourhood, while on the remaining days of the week they went further afield and visited the chief villages and towns within reach. This was their annual holiday, and they made the most of it. Old dancers are never tired of talking about their adventures on these occasions, the money they spent, how often their

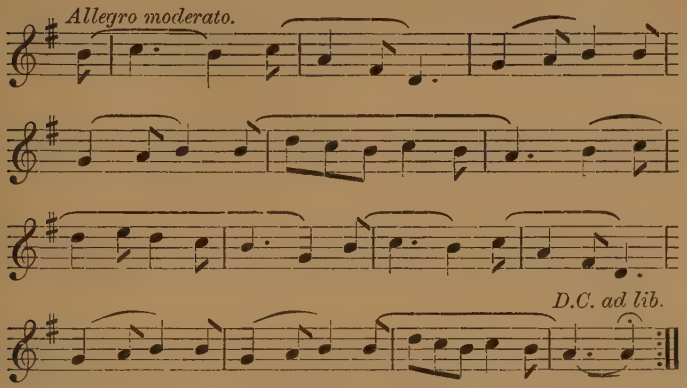
shirts were washed, and so forth, usually concluding with the remark that they did it all "for sport, not for money."

Fifty or sixty years ago it was customary in Oxfordshire for some of the labouring men to tramp up to London at hay-making time. The Morris dancers, seeing their opportunity, would often leave three or four weeks before the proper time and dance in the towns and villages on their way, and afterwards in London, often making in this way as much money as they earned by their subsequent labour in the fields. They exploited a different quarter in London each day; Clerkenwell and Paddington seem to have been favourite and profitable districts. They attracted great crowds, and this sometimes brought them into conflict with the authorities for obstructing the streets. On one occasion they were ordered to divest themselves of their bells and ribbons, which, the Magistrate said, frightened the horses!

The Whitsun celebration was often ushered in with some ceremony. At Clifford's Mesne, for instance, the fiddler would go to the highest place in the village street at 6 o'clock on the Monday morning and there solemnly play the following air to summon the Morris men. The purpose of the little snatch of dance melody in the second strain was, he told us, "to entice 'em to dance."

THE MORRIS CALL.





We have since found that a variant of this tune was used at Field Town as a Morris dance, under the name of "Shepherds' Hey."

At Ducklington (Oxfordshire) the ceremonial was far more elaborate. At three o'clock in the morning on Whit-Monday three youths went out and cut withies, the bark of which they rolled up into three funnel-shaped horns, called "peeling" horns, pinning the bark together with the thorns of the blackthorn. By means of a double reed of willow, which was fitted into the narrower end, the horns emitted a penetrating, rasping sound, as loud as hooters. Roused at four o'clock by this strange music, the villagers assembled at the village-green to assist in raising the Maypole. This, which had been previously prepared, consisted of a stout pole about twenty feet long, to the top of which was attached a thinner pole of about the same length, the whole being profusely garlanded with "laylocks and golden chains." Directly the pole was placed in position the Morris men danced round it. The dance which they invariably performed was "Green Garters," which consisted of three figures, the Foot-up, Whole- or Half-rounds, and the Hey, the last two being repeated three times with varied and increasingly elaborate steps. These figures were no

doubt chosen because to them only would the pole present no obstruction. The Maypole remained in position throughout the week, and the Morris men danced round it every morning "for luck" before starting out on their daily rounds. Each evening a "Youth Ale" was held in a barn. At one end several barrels of beer were stored for refreshment; the villagers assembled at the other end, and sat at tables, smoking and drinking, while the Morris dancers performed on the middle of the floor. Sometimes the audience was a very large one—"as though it were a play," our informant commented.

The latter also told us the following story, which we repeat here, as it illustrates the reverent way in which the older generation regarded these traditional customs. He said that when he was a boy he was once sitting with his father by the side of a very old man on the morning of Whit-Tuesday, in full view of the Maypole. The Morris men came by, passed the pole, and were proceeding down the lane away from the village, when the old man suddenly stood up and, in a loud and angry voice, shouted out "Come back!" The dancers looked round, hesitated, and then returned; whereon the following conversation ensued: "Where are you going to?" "Bampton." "Very well! when you come back you'll have no pole to dance round." "Why?" "Because I shall cut it down."

This reminded them that they had forgotten to dance "Green Garters" round the pole before setting out, an omission which they proceeded forthwith to repair.

In some villages the first dance in Whitsun week was performed on the top of the church tower. This is very significant, because it is well known that in the early days of Christianity the priests allowed many of the pagan religious rites to be performed in the churches. In the Balearic Islands, for instance, at the present day, dancers closely resembling our own Morris men dance every year, at the Patronal Festival, in the chancel of the church

before the High Altar during the celebration of the Mass. Some such practice may possibly have obtained in pre-Reformation England, the dancers in later days being relegated from chancel to tower.

Kirtlington Lamb-Ale, which was held in the week following Whitsun week, was the rendezvous of the Morris teams of the neighbourhood. The Morris men were preceded by a shepherd in a clean, white smock leading a lamb decked out in ribbons, and every morning they danced "Bonny Green Garters" round the shepherd and his lamb. On the Wednesday in Whitsun week the lamb was killed and afterwards eaten by the dancers. There was a barn, too, to which those who wore bells on their legs were admitted by the "Lord and Lady" on payment of a shilling, which entitled them to a piece of cake and a quart of ale.

At Abingdon (Berkshire) the annual Morris celebration was held on June 21st. Two days before this date a mock Mayor was elected. The election was formally conducted; the voters, who had to be residents of Ox Street, polled their votes at the Mayor's house between six and seven o'clock in the evening. If there was no candidate, the ex-Mayor was re-elected. At the close of the poll the newly-elected Mayor was seated in a chair, decked with evergreens, and carried in procession up and down Ox Street. The procession was made up in the following way:—

(1.) A man carrying on a pole a large pair of ox's horns, held together by an artificial wooden mask, bearing the date 1700.

(2.) The Mayor, dressed in a "low-high-hat"* decorated with ribbons, flowers and feathers, a smock frock and red necktie, and wearing a sword covered from hilt to point with white rag or linen, and a money-box attached to a scarf round his neck.

* *i.e.*, Similar to those worn in the old days by stage-coachmen.

(3.) The ex-Mayor, similarly dressed, carrying the "glass," a wooden cup, shaped like a chalice, with a bull's heart in silver on the front, bearing the date 1700.

(4.) The Fool with his face painted, dressed in a round white hat, a long smock, knee-breeches with ribbons round the knees, yellow stockings, and low shoes with silver buckles.

(5.) The Musician.

(6.) Six Morris dancers in full costume.

The procession, which stopped at all the public-houses in Ox Street, was not allowed to go out of the street, or to collect money.

As June 20th was Fair day no dancing took place. On June 21st, however, the dancers made their appearance at seven o'clock in the morning, performed their first dance before the Mayor's house, and then worked through the town in the usual way. In marching from place to place the dancers were preceded by the Horn-bearer and the fiddler, with the Mayor and ex-Mayor on either side.

During the previous six weeks the dancers had practised once a week, an hour at a time, at the house of the Mayor, who, himself an old dancer, superintended the rehearsals.

In the forest of Wychwood a Whit-hunt took place annually in Whitsun week. Our informant was told by his father that in the old days the villagers were allowed to cut wood for their own use from Chase Woods, but that after this property was acquired by the Duke of Marlborough this right was annulled, a fallow deer being allotted to each parish in lieu thereof. Four parishes had this privilege—Hailey, Crawley, Curbridge and Witney.

At sunrise on Whit-Monday the villagers, armed with sticks and accompanied by their lurchers, met at Chase Woods to draw the covers. Four keepers, mounted on horses,

came with them, and brought ten or twelve bloodhounds. The villagers were not allowed to bring fire-arms, but had to run the deer down. When a deer was captured the first man in at the death had the right to cut its throat and to keep the neck and head for himself. The carcase was allotted to one or other of the four parishes. If the deer ran to Ramsden Heath the hounds were called off—it had reached sanctuary. In this way they hunted till noon, day by day, until the four deer were captured. Once, our informant said, a deer jumped right into his arms. He thought that he had caught it, but it was too strong and knocked him down!

Each day after the hunt was over the Morris men went out and danced in the neighbouring villages. In the evenings everyone met at the Forest Fair for dancing and prize-fighting. The last Whit-hunt took place between fifty and sixty years ago, and the Forest Fair was discontinued after 1857.

For further information concerning the Wychwood Forest Whit-hunt, the Kirtlington Lamb-Ale, &c., the reader should consult Mr. Percy Manning's paper, "Some Oxfordshire Seasonal Festivals," Folk-Lore, viii., pp. 307-324.

EXTRA CHARACTERS.

The six dancers are usually accompanied by a "ragman," whose office it is to look after the superfluous clothes of the dancers, a fiddler, and a Fool. In addition, there may be a Treasurer, a cake-and-sword bearer, a Moll, or a King and Queen. The hobby-horse, which in the old days invariably pranced by the side of the Morris dancers, has long since disappeared; we have never found a traditional Morris man who had so much as heard of one.

Of the characters above enumerated, the Fool is the most usual and the most important. He is called by the dancers the "Squire," or, occasionally, "Rodney." The former title is indicative of the high position that he has always held, viz., that of leader or master of the ceremonies. He is usually

one of the best dancers, and his stock joke on arrival is, "Here we be, masters! six fools and"– pointing to himself "one dancer."

Originally he was, no doubt, a very serious and authoritative person, and the comic rôle which he now plays is a comparatively modern development. His customary dress is a tunic made of brightly-coloured stuff or patchwork, edged with silver fringe, with a pad of bells on each shoulder, breeches, stockings of different colours, rings of bells round the ankles, and a hat, shaped something like a mitre, lavishly trimmed with artificial flowers, feathers, and animal skin. In his hand he always carries a short stick with a calf's tail at one end and a bladder attached to a string at the other. With this he keeps the crowd from encroaching upon the dancers, belabouring the wenches with the bladder and the men and boys with the tail. In one village (Brailes) the Fool blackened his face and wore a calf's skin slung over his shoulders. One of the chief duties of the Fool is, of course, to crack jokes and amuse the crowd during the intervals between the dances.

The sword-bearer walks in front of the Morris men as they dance in procession from place to place, holding before him a sword covered with ribbons and flowers, upon which is impaled a round tin, similarly decorated, containing a currant cake. Small pieces of the latter are cut with a penknife and distributed amongst the bystanders, to whom they are supposed to bring luck. The sword-bearer sometimes carries the "treasury-box," the key of which, however, is kept in the custody of the foreman or the Squire. At Ascott-under-Wychwood (Oxfordshire) this treasury-box was made of tin in the shape of a large heart, and was slung by means of ribbons round the neck of the bearer, resting on his breast. In one village the Treasurer was called the King or Master.

The King and Queen are serious characters, and walk in procession with the dancers, the King in front waving a

THE HEADINGTON MORRIS. MR. WILLIAM KIMBER, JUNIOR, DANCER AND PLAYER.

sword in time with the music, the Queen following behind. The latter is impersonated by a man dressed in woman's clothes, and is attended by a boy carrying a chair. During the performance of the dances the King and Queen walk about arm-in-arm, and, when necessary, help the Fool to keep the crowd in order. The man-woman, so often present in these ancient Nature ceremonies, sometimes accompanied the Morris dancers, and was known as the Moll; in later and more sophisticated days, Maid Marian. At Brailes, the Morris men used to be accompanied by a character of this kind, a man dressed like a woman with a skirt and slouch bonnet, and ribbons on the shoulders.

In the Forest of Dean the Morris procession was headed by a man carrying a long pole with a large white flag, edged with blue and emblazoned with the name of the village. In the same district the two front dancers in the procession carried two swords apiece, one in each hand, with which they performed very complicated movements.

COSTUME.

The traditional Morris costume is a very elaborate one. In its details it alters from village to village, but in its general characteristics it varies very little.

Head-Gear.

The hat usually worn by the Morris dancer—not necessarily when dancing—is a black silk or beaver box-hat, with a band round the brim of many-coloured ribbons hanging in streamers down the back, and decorated with bunches of fresh or artificial flowers and occasionally feathers. Instead of flowers, two large rosettes were often worn, like cockades, one at each side. In some villages, "bowlers," similarly decorated, were worn instead of box-hats; or cricket-caps of coloured flannel, often with a distinctive badge above the peak.

Shirts.

These are of white linen, with pleated fronts and sleeves, and a small turn-down collar, with or without a tie. The shirts are decked back and front with small rosettes, bunches of coloured ribbons, and even brooches, scarf-pins, and other trinkets. In the Forest of Dean the Morris dancer used to wear upon his shirt as many as twenty yards of four-inch ribbon of various bright colours, arranged in double folds so as completely to cover the front and back. In some places, instead of ribbons, &c., or along with them, a double baldric is worn, crossed on the chest (*see* Plate facing p. 29), and hanging down over the thighs. The baldric is made of silk or patterned stuff upon which several rosettes are sewn, one on each breast and shoulder-blade, two on each thigh, and one at each intersection of the ribbons, back and front. At Abingdon (Berks) the men wore a waist ribbon, from which several gaily-coloured ribbons of various widths hung down to the knees; while double ribbons, about eight inches long, were attached to each shoulder, shoulder-blade and breast. Sometimes white woollen sweaters are worn over the shirts.

The only ornament on the sleeves are ribbons tied in a bow above the cuff and the elbow. These seem to have been invariable.

Trousers or Breeches.

In former days cord breeches, with ribbons round the knees, and rough woollen blue-grey or white stockings were invariably worn. At the present time white ducks or trousers of black cloth or white flannel are more usual.

Boots.

Morris men use the lightest boots that are compatible with the nature of the ground upon which they are to dance. Light boots are of course essential if the dancers are to foot it nimbly and spring lightly in the Capers and Uprights. It

should be understood that the traditional Morris is a silent dance, so far as the steps are concerned, being designed for performance on turf or the high road. The rhythm of the dance is marked by the bells only, not, as in step-dancing, by the patter of the feet. Consequently when Morris dancers perform indoors, or on wooden platforms, it is advisable to wear soft shoes—rubber-soled gymnasium shoes or, for men, tennis boots, are perhaps the most suitable—in order that the sound of the feet may be deadened and the true character of the dance preserved.

Bells.

The pads of bells worn by the dancers on both shins, midway between the knees and ankles (*see* Plate facing p. 20), form one of the most important and distinctive items of the Morris dress. They are sometimes called "ruggles," or "garters." A common form consists of a square or oblong piece of leather, slit to within about an inch of top and bottom so as to form four to seven vertical strips, upon each of which four to six latten bells are stitched. A braid or ribbon tie, which passes round the leg, is attached at top and bottom. The pad may also consist only of strips of braid running vertically between the ties (with, occasionally, two additional diagonal strips from corner to corner). Small, neatly made rosettes were sometimes sewn in the spaces between the bells. In one village, Bampton (Oxfordshire), the whole pad is covered with short pieces of coloured cloth, like a rag-mat, almost concealing the bells. The size of the pad varies in length from six to nine inches; in breadth from five to seven inches, the width being occasionally slightly more than the vertical measurement. The bells are usually uniform in size, but in some places it is customary to place large ones at the corners, or along the outer edges, and smaller ones in the middle. In past days treble bells would often be worn by the dancers of one file and tenor bells by their partners. There are records, also, of bells with four different tones.

To put on the pad by means of the ribbons or braids mentioned above, the top tie is bound firmly round the leg; the lower one is loosely tied, so that the pad may sway to and fro in time with the steps, and so ring more loudly.

Sticks.

In stick dances each dancer carries a stick in his right hand, or sometimes two, one in each hand, from twenty to twenty-six inches long and from three-quarters of an inch to an inch and a quarter or more in diameter. The sticks were either plain and unvarnished, or painted red, white (or orange) and blue in bands, spirally like a barber's pole, or in three equal bands, white (or orange) in the middle of the stick and red and blue at the ends. At Brackley (Northants) the Morris men used "sally" (*i.e.*, willow) sticks, twenty-six inches long, with the bark peeled off. At Ilmington (Warwickshire) the sticks were painted black, thick in the middle and tapering to each end like a rolling-pin. At Headington the sticks, painted red, white and blue in equal bands, were only seventeen inches in length and as thick as a stout broom-handle.

Handkerchiefs.

In all dances in which sticks are not used, each dancer carries two white handkerchiefs, one in each hand, made of stout material, and long enough to reach within an inch or so of the ground when the arms are hanging down by the sides. The handkerchiefs are held in various ways. Ordinarily, one corner is clasped between the thumb and forefinger; but sometimes, as at Headington (Oxfordshire) (*see* Plate facing p. 29), the four corners are gathered together and the handkerchief held in a bunch. For the sake of security, the handkerchief is often tied to the middle or little finger with a sailor's reeving knot, or attached to the links of the shirt-cuff. Sometimes a knot made in one corner is passed between two of the fingers; or two diagonal corners

are tied together, and the handkerchief held like a sling. In all dances in which hand-clapping occurs, handkerchiefs, if used, are tied to the fingers.

Coloured handkerchiefs are never used.

As the Morris is, traditionally, a man's dance, nothing is to be learned from the past respecting the dress which women Morris dancers should wear. Women can, however, conform to tradition by dressing alike, thus preserving the impersonal character of the dance; and this they are strongly advised to do. The movements necessitate a short skirt, six to nine inches off the ground. Pads of bells may be worn upon the shins, as by men, or, if preferred, five or six bells may be stitched on to an elastic band and slipped over the ankle. In other respects women dancers must dress as they please. They are, however, advised to avoid foreign peasant costume, fancy dress of any kind, and above all the dress of the conventional village maiden of the operatic stage; when dancing indoors they should wear nothing on their heads, neither bonnets, hats nor caps.

THE MUSIC.

The pipe and tabor were at one time the traditional instruments of this country, and until recently they were almost invariably used to accompany the Morris dance. Although they fell into disuse less than a generation ago, we have only once seen and heard them played. We have, however, secured two specimens of the instruments and have experimented upon them, and in a manner learned how to manipulate them. In this we were helped by the description given by Mersennus, an early writer on musical instruments (1627), in whose treatise the pipe and its scale are carefully explained.

The pipe—often called the "whittle," "whistle" or "fife"—is a small wooden, cylindrical flûte à bec or flageolet, about thirteen inches long and of small diameter. At the upper end it is fitted with a whistle attachment, the tongue of which is usually made of metal; while at the lower end it is pierced with three holes, two in front to be stopped by the first and second fingers, and one at the back for the thumb. The pipe can therefore be held and played with the fingers of one hand, the left, leaving the other (the right) at liberty to tap or "dub" the tabor, which is suspended from the left wrist by means of a leathern thong.

The scale is diatonic, and its compass an octave and three notes. In addition, it is possible to sound the first four notes of the lower octave, but these are too faint to be of any practical value.

The tabor, often called the "dub," is a small, shallow drum or double tambourine; the words "tabor" and "tambour" are onomatopœic, and derived from the same root. The frame, which is usually made of wood, is decorated with bunches of ribbons, and sometimes rudely carved. The parchment sides —one of which is fitted with a snare, should, we were told, be cut from an old will or testament, because the skins upon which these were engrossed were peculiarly resonant!

The whittle and dub, after they fell into disuse—apparently because the younger men would not, or could not, learn them—were superseded by the fiddle, concertina, or melodeon. Many old Morris men have told us that they gave up dancing when the pipe and tabor were superseded by the fiddle, because they found it impossible to dance to the latter instrument. Probably they missed the rhythmical support of the drum-notes; but the sound of the pipe and tabor is so distinctive that one can well understand that those who had never heard any other instrument might find it difficult to become reconciled to anything else.

The Morris airs have, of course, suffered considerable change in the transference from pipe to fiddle or concertina;

we have found that of the tunes which we have noted down from fiddlers, &c., only very few are capable of being played on the more ancient instrument.

The Headington Morris tunes given in the music-book were noted from Mr. William Kimber, jun., a first-rate performer on the concertina. The Headington men seem always to have danced to a fiddle until thirty years ago, when their fiddler, old Frank Cummings, died. Another fiddler, George Young, took his place, but only for a year or two—*i.e.*, until 1887, when the old Morris side was disbanded. At the revival in 1899, yet another fiddler, Mr. Cox, was pressed into service, one of the older dancers teaching him the tunes by humming them to him. But he never played the jig airs, and he very soon retired. His place was, in turn, taken by Mr. William Kimber, jun., who was playing for the side when we first saw the Headington men dance in 1899. Mr. Kimber learned the tunes from his father, who was foreman of the original side—*i.e.*, up to 1887. Mr. William Kimber, sen., was not only a dancer, but an excellent musician as well, and no mean performer on both fiddle and concertina. During the last few years of the life of the original team he often left the ranks of the dancers to act as substitute for the regular fiddler, who was then getting very old. The Headington tunes, as we noted them, can therefore be traced through Mr. Kimber and his son directly to the original fiddler, Frank Cummings, and are therefore as authoritative as, in the nature of things, traditional tunes can ever be.

The Ilmington tunes were sung to us by Mr. Michael Johnson, one of the old dancers, and his nephew, Mr. Michael Handy, who danced in the revived side. When the side was reconstituted in 1887, James Arthur played for the dancers on the pipe and tabor, as his father had done before him. But he died many years ago, so there was nothing for it but to depend upon the memories of the dancers.

We have taken down nearly three hundred Morris tunes, counting variants, in the Midlands of England. A few of these are well-known Country Dance airs; some have clearly been derived from song-tunes, mostly traditional; but a large number cannot be traced to either of these sources. Of the tunes belonging to the dances described in this book, the following must be placed in this last category: Shepherds' Hey, Trunkles, Bean-setting, and Laudnum Bunches. Some of the tunes have words to which, in the absence of the fiddler, they were sometimes sung by the dancers or the bystanders. These were very often mere jingles, or nonsense rhymes, not the original words, which in most cases could not have been sung at the requisite speed. At North Leigh (Oxfordshire) it was the custom of the Morris dancers to interrupt the dance immediately before the final figure and, standing in column, to sing the tune once through before concluding the dance.

We append a few notes on some of the tunes published in connection with this volume :—

"Rigs o' Marlow."

This air is printed in Burke Thumoth's Collection of Irish airs (1720), in Holden's "Old Irish Tunes" (1806), and in "Songs of Ireland" (Boosey).

T. Crofton Croker quotes the words of the original song in "The Popular Songs of Ireland" (1839), of which the first stanza is as follows :—

Air—"Sandy lent the man his Mull."

Beauing, belling, dancing, drinking,
Breaking windows, damning, sinking,
Ever raking, never thinking,
Live the rakes of Mallow.

Mr. Kimber could only give us the first stanza of the

Headington song, which, it will be seen, is quite different from the Irish words :—

When I go to Marlow Fair
With the ribbons in my hair,
All the boys and girls declare,
"Here comes the rigs of Marlow."

Mallow is in County Cork and was a fashionable watering-place in the eighteenth century, when it was known as the "Irish Bath." Croker says that the young men of that fashionable water-drinking town were proverbially called "the rakes of Mallow"; and he adds: "A set of pretty pickles they were, if the song descriptive of their mode of life, here recorded after the most delicate oral testimony, is not very much over coloured."

Neither the Oxfordshire nor the Gloucestershire Morris men, from both of whom we recovered this tune, had probably heard of Mallow; it was natural enough, therefore, to substitute Marlow, which of course they know very well.

"Country Gardens."

This is the prototype of "The Vicar of Bray," and Mr. Kidson tells us that he has it in an old book of airs under the more ancient title. It is also called "The Country Garden" in Playford's "Dancing Master," and in Chappell's "National English Airs" (Nos. 25 and 26). Chappell gives it in 3-4 time, and remarks that it then becomes "a plaintive love ditty instead of a sturdy and bold air." The following words are sung in Headington :—

Old woman, if you please,
Will you come along with me
Into my fine country gardens?

"Constant Billy."

This is a variant of the "Constant Billy" printed in Playford's "Dancing Master" (1726), and also in one of

Walsh's dancing books. It is also in Gay's "Beggar's Opera," where it is set to the words "Cease your funning" (*see* "English Folk-Song: Some Conclusions," p. 113). Mr. Kidson tells us that the air is known in old books as "Over hills and lofty mountains," or "Lofty mountains."

The well-known Welsh air, "The Ash Grove," is but another version of the same tune; but whether Wales derived the air from England, or *vice versâ*, is a moot point. The matter is discussed at some length in Chappell's "Popular Music of the Olden Time" (p. 665), to which the reader is referred.

The words of the first stanza, as the Headington men sang them, are as follows:

O Constant Billy,
Shall I go with 'ee?
O when shall I see
My Billy again?

At Bampton the words were:

O my Billy, my constant Billy,
When shall I see my Billy again?
When the fishes fly over the mountains,
Then you will see your Billy again.

"Blue-Eyed Stranger."

Mr. Kidson tells us that this is a variant of "The Mill, Mill, O," in "Orpheus Caledonius" (1725). It is a variant also of a well-known English folk-song, "Just as the tide was a-flowing," a version of which is printed in "Folk-songs from Somerset" (II., No. 37, and note). It has been found in a modal form by Dr. Vaughan Williams and other collectors. The words are on a broadside by Bloomer of Birmingham.

"Shepherds Hey."

The air that we print is the one to which the Bidford Morris men dance. We have not altered it, as the Ilmington

tune is practically identical. At Salperton the Morris men used to sing the following words:—

Her feet were cold,
Her hands were warm,
But her heart was chilled
In many a storm.

Her head was right
But her heart was wild,
And he never came back
To claim her.

At Ducklington the words were:—

I can whistle,
And I can play,
And I can dance
The Shepherds' Hey.

Miss Lucy Broadwood sees in this air a variant of the Brittany folk-song, "Ann Aliké"; but of this we are somewhat sceptical, believing that the likeness, such as it is, is merely adventitious.

"The Maid of the Mill."

This was composed by Shield for his opera, "Rosina," which was produced at Covent Garden in 1783. The air is very popular with Morris dancers, and we have found it in some form or other (usually modal) in many villages. The only version we could find in Ilmington was a very poor one, so we have substituted another, in the mixolydian mode, that was used by the Morris men of Lower Swell (Gloucestershire). Two additional variants are printed in Set V., one in the major, the other in the mixolydian mode.

"The Old Woman Tossed Up."

This is a variant of the once famous political song, "Lilliburlero," which, it has been said, "contributed not a

little towards the great Revolution of 1688." The tune has been attributed to Purcell, but upon very slender evidence; it is almost certainly a genuine folk-air, possibly of Irish origin. The words of the nursery rhyme to which it is often sung are as follows:—

There was an old woman tossed up in a basket
Nineteen times as high as the moon;
Where she was going I couldn't but ask it,
For in her hand she carried a broom.

Old woman, old woman, old woman, quoth I,
O whither, O whither, O whither so high?
To brush the cobwebs off the sky!
Shall I go with thee? Ay, by-and-by.

(Halliwell's "Nursery Rhymes," p. 57.)

"The Cuckoo's Nest."

A modal form of this air is printed in "Morris Dance Tunes," Set VII.

"The Black Joke."

This tune, which is very popular with Oxfordshire Morris men, has nothing in common with the tune of the same name printed in the "Petrie Collection of Ancient Music" (No. 574). The following words used to be sung to it by the Ilmington dancers:—

There was an old woman as I have heard say,
She tickled everything that came in her way;
A, O, fiddle-de-dee.

She tickled the cows and she tickled the calf;
She tickled the pigs and she made them to laugh;
She tickled the cows, she tickled the calf;
She tickled the pigs and she made them to laugh;
A, O, fiddle-de-dee.

"The Tideswell Processional Morris."

This tune in varying forms, and associated in every case with a processional dance very similar to that described in the text, is found in several places in England, *e.g.*, at Winster (*see* "Morris Dance Tunes," Set III.) and Castleton (*see* "Folk Lore," vol. xii.) in Derbyshire, at Middleton in Lancashire (*see* "Lancashire and Cheshire Morris Dances," p. 1), and at Helston in Cornwall (*see* "Songs of the West," p. 48).

No words are sung to this air at Tideswell, but at Castleton the dancers often sing the following lines to a very similar tune:—

Thou don't know and I don't care
What there is in Bradda [*i.e.*, Bradwell].
Old cow's head and a piece of bread
And a pudding baked in a lantern;
A fayberry loaf [*i.e.*, gooseberry pasty] and an oakum
[oaken?] pie,
What there is in Bradda.
A bit for me and a bit for thee,
And a bit for the Morris dancers.

This form of processional dance is closely allied to the Farandole of Southern France; indeed, it is possible that "Furry-dance" and "Hal-an-tow," the names by which the Helston dance is known, may each be a corruption of "Farandole."

THE DANCE.

The Morris is, traditionally, a man's dance. Since, however, it was revived a few years ago it has been freely performed by women and children. Although this is not strictly in accordance with ancient usage, no great violence will be done to tradition so long as the dance is performed by the members of one sex only; none but the pedant, indeed, would on this score debar women from participation in a dance as wholesome and as beautiful as the Morris. As a matter of fact, many of the movements can be executed by women quite as well as by men, even if not identically in the same way. Women, however, would be wise to avoid those dances in which such essentially masculine movements as the "Gallery," the "Kick-jump," &c., occur. At its best a woman's Morris must always be of the nature of a free translation rather than an exact reproduction of the traditional dance. As regards children, it should be remembered that the Morris makes great demands upon the physique, and that it may easily be harmful to the immature. Where girls and boys are concerned the dance should, therefore, be used with discretion.

The Morris is not an easy dance. Indeed, a great deal of the bad dancing which has disfigured the present revival must be attributed to the failure, on the part of teacher and student alike, to realise this elementary fact. Somehow or other the idea seems to have got abroad that anyone could teach, and anyone could learn, this dance. So far from being a simple dance, the Morris is technically, especially in its higher developments, an extremely difficult one. Like many dances of which the figures and evolutions are comparatively simple, its steps and hand-movements are very intricate. It is not everyone's dance, nor has it ever been so regarded by traditional dancers.

The Morris is not a social dance—one, that is, which is danced chiefly for pleasure. It is, primarily, a spectacular dance; its purpose is, or was, to provide an exhibition or pageant at holiday time for the entertainment of the onlooker. It was, too, a professional dance. The performers were picked men, chosen, after competition with other aspirants, because of their agility and the possession of certain specific qualities. In these respects the Morris is the direct antithesis of the Country dance which was the social dance of the village, in which both sexes took part and danced primarily for their own pleasure, not for show or the enjoyment of others.

Hence it follows that the Morris, if it is to be ideally presented, must be executed in its every step and movement with precision and finish, and brought to the highest pitch of excellence. To attain to this, close attention must be paid not merely to the proficiency of each individual dancer, but to the *ensemble* as well—that is, to the appearance of the side as a whole. The lines, for instance, must be straight, the files parallel, and the distances between the dancers equal, so that every figure and evolution may be performed symmetrically and rhythmically. This, at any rate, is the ideal at which the best traditional exponents of the dance seem always to have aimed.

Above all, the performers must be infected with the true spirit of the dance. The Morris is something more than a severe, cold, unemotional dance, even if it cannot justly be called a merry, exuberant one. The movements, though forceful, masculine and strong, must nevertheless be easily and gracefully executed, with restraint, too, and dignity, even solemnity at times. The ability to do this is not easily acquired. Grace and strength are qualities not usually associated together, nor easily combined in the proper proportion. The dancer must have complete control over his limbs, and attain a balance and supple poise of body which the tyro cannot expect to acquire until, after prolonged practice, the co-ordinated movements of arms, body and feet

have become automatic. In the early stages the beginner is advised not to be afraid of erring on the side of force and strength; it is easier to tone down and modify coarse and uncouth actions than it is to put vitality into a tame and lifeless performance—and the Morris is a forceful, virile dance or it is nothing. To be able to reflect the true spirit of the dance is, no doubt, largely a question of technique; the learner need not, therefore, be discouraged if at first he is unable to hit the happy medium between force and "go" on the one hand, and grace and restraint on the other.

Before embarking upon the technical discussion of the dance, a few general observations must be made concerning the principles which have guided us in the work of investigation and collection.

Broadly speaking, our aim has been to give, in plain, unambiguous language, an accurate, technical description of the steps, figures, &c., of the Morris dance, and in this way to pass on to others the knowledge which we ourselves have derived, at first hand, from traditional dancers. Early in our investigations, however, we found that it was by no means easy to extract from the Morris men information that was clear, definite, and precise. For we found that our authorities were not always in agreement among themselves in practice or precept; that even individual dancers would, within certain limits, vary their steps and methods of dancing. From this perplexing situation there was, clearly, but one avenue of escape, viz., first of all to note down what we actually saw; afterwards to compare the several variants thus harvested; and, finally, to choose for publication those dances and those steps and movements which, in our judgment, seemed to be the best and most accurately to represent the type. Our principle, therefore, has been to select, not to generalise. That is to say, we have made no attempt to combine different variants, but merely to select those which we believed to be the most representative. With one or two exceptions, presently to be explained, everything that we have set down

in these pages is, therefore, what we have actually seen; we have consciously altered nothing.

The difficulty is, of course, one with which all collectors are familiar. Instability, the tendency to change, is inherent in, and must always be the invariable characteristic of, things which have survived solely by tradition. Finality is, in the nature of things, unattainable; like the horizon, it recedes as you approach it. After all, it must be remembered that variation, though it may, of course, connote corruption, is far more often indicative of health, growth, and vitality; of evolution, that is, not devolution.

By way of illustration we may instance the Morris-step. It has been said that no two traditional dancers perform this step in exactly the same way. Literally, of course, this is so. But then no two men walk alike; indeed, no two individuals do anything in precisely the same fashion, more particularly those things which are elemental in character. And yet we all know what we mean by walking, and are able to distinguish it from ambling, running, trotting, and other similar movements. Similarly, those who have studied the traditional Morris dance, who have carefully observed the way in which the Morris-step is performed by competent village dancers in many different parts of the country, know what the step is, are able to differentiate it from other steps, and ultimately, by noting the limits within which individual variation takes place, to tabulate its essential characteristics. And it is these, of course, which we have endeavoured to set forth in the following pages.

As already stated, we have in certain cases found it necessary to vary in our instructions what we have seen and noted down. The order of the feet is a case in point. Although we have ample evidence that traditional dancers are fully alive to the importance of this question,* we have frequently found them, in practice, very careless. Many of

* Mr. Percy Manning was told by an old dancer that when his side was competing against another team, although they were the better dancers, they were "beat before they begun," for one of their men started off with the wrong foot. Having lost, they had to pay for a dinner for both teams.

the best dancers have, however, told us that their rule, whatever their practice, was to begin with that foot which would most easily start them on their journey—*e.g.*, the left foot in moving or turning out to the left, the right when dancing in the opposite direction—unless they were debarred from doing so by some superior consideration. As this is obviously a sound maxim we have adhered to it throughout our instructions, even where this has compelled us to alter what we have actually seen and noted down.

In some of the figures, to have given precise instruction on this point would have necessitated several additional diagrams. In these cases we have left it to those concerned to vary the instructions in accordance with the principle above enunciated. A change of foot can easily be effected by the suppression or interpolation of a hop; and, by way of illustration, we have in some instances indicated where and how this should be done.

Another troublesome question was the discovery of the principle which governed the direction in which a turn should be made—*e.g.*, in facing front or forming column. Eventually we found that the rule observed by the best dancers was, whenever possible, to turn outward, not inward. Here again, for uniformity's sake, we have adhered to one rule throughout our instructions, even though, in doing so, we have sometimes had to change what we had actually observed.

But by far the most perplexing question has been that of the hands. Of all the movements in the Morris dance these are the least stereotyped and stable. Careful observation has, however, enabled us to determine the limits within which this variation is usually confined. Consequently we have found it possible to set down what in our opinion may fairly be considered the average and normal practice of Morris dancers. In doing this the exigencies of notation have forced us to prescribe certain movements to be made in unison by all the dancers of the side. This, if carried out with military exactitude, will of course produce an effect of

regularity and precision which is not in accordance with tradition. The only way in which this difficulty can be met is for dancers first of all to learn carefully and accurately the movements as described, and then to allow themselves a certain latitude in the execution of them. Those who have assimilated the character of the dance will then probably be able to vary the movements after the manner of traditional dancers.

In the description of the steps, evolutions, &c., now to be given, the following technical terms and expressions will be used :—

"Clockwise" (cl.) and "counter-clockwise" (c.-cl.) refer to the direction of circular movements.

To "pass by the right" is to pass right shoulder to right shoulder ; "by the left," left shoulder to left shoulder.

A whole turn = 360°.

A three-quarter turn = 270°.

A half-turn = 180°.

A quarter-turn = 90°.

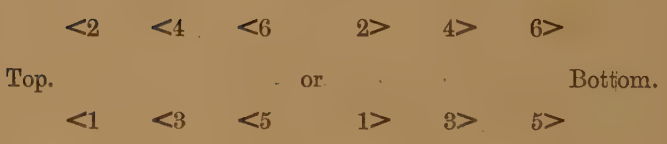
FORMATION.

There are two species of Morris dance, the Set-dance and the Jig or Solo-dance.

Ordinarily, the set-dance is performed by a team or "side" of six men, standing in two files, three in each row. The dancers in the two files may either face each other, as in the "longways" Country Dance, or face in the same direction, up or down. These two formations are called, respectively, Front (Fr.) and Column (Col.). When standing in Column and facing up—*i.e.*, towards the music—those in the left file are numbered, counting from the top, 1, 3 and 5; those in the right file, 2, 4 and 6, thus:—

FRONT FORMATION.

COLUMN FORMATION.



The arrow-heads in the preceding diagrams represent the dancers, the angles pointing in the direction in which they are looking.*

* In the old chorographic books the apex of the angle represented the backs, not the faces, of the performers.

The dancer at the top of the left file, No. 1, is the leader or foreman of the side. It is his duty, by way of reminder, to call out the name of each figure as it occurs in the dance, "Corners," "Back-to-back," "Hey," and so forth.

Nos. 1 and 2, 3 and 4, 5 and 6, are called "partners," "opposites," or 1st, 2nd and 3rd couples or pairs; Nos. 1 and 6, 2 and 5, 3 and 4, "corners"; while Nos. 3 and 4 are, in addition, sometimes known as the "centres."

The distance between adjacent dancers in the same file should not be less than five to six feet; that between the files will vary according to the nature of the dance, but should always be as great as circumstances will allow. In Corner dances the formation should cover as much ground as possible.

Whatever the initial position taken up by the dancers, the same formation must be preserved intact throughout the dance—that is to say, whenever the performers, after or during the execution of any movement, return to their original positions, the lines should be straight, the files parallel, and the distances between adjacent dancers equal.

Close attention must therefore be given to the drill and discipline of the side as a whole. Indeed, it is essential that each dancer should realise that he is but one member of the side, and that the regulation of his movements in relation to the other dancers is at least as important as his own individual proficiency.

STEPS.

The Morris Step.

Let the learner stand at attention and begin to mark time at an elastic trot: right—left – right—left, treading on the ball of the foot only, and springing from one foot to the other as

in the military "double." Instead, however, of bending each knee by turns and *picking up* the feet alternately, he must keep the knees straight, and bring each foot *forward* alternately in a sharp swing (almost a jerk) of some fifteen to eighteen inches.

This constitutes the Morris step in its elementary form, and will be marked in the music diagrams thus :—

r. (step on the right foot).

l. (step on the left foot).

As soon as the learner has acquired it as a stationary step, he may practise it as a forward trot instead of a mark-time. In moving forward, the distance traversed in any given number of steps should be small: for the learner a yard in four steps may perhaps be suggested as a *maximum*. If he attempts to "step out" and "cover the ground" he will lose the character of the step; moreover, he will find that in the dances the distance traversed in four steps is, perhaps, as frequently under a yard as over.

Rowing men find more than twenty points to be observed in the pulling through of a single stroke; the Morris step is more simple, but the following table may help the beginner to acquire a satisfactory style :—

The Free (or Swinging) Foot and Leg.

1. The movement of the free foot is, as has been said, a sharp *swing*, not a *lift*: the thigh of the free leg is swung forward and backward, never lifted up.

2. The free leg should swing naturally and easily from the hip-joint; the knee must be straight, but not rigid—indeed, it is better that the knee should be slightly bent than that it should be consciously stiffened.

3. The dancer will find that the extent of the swing is to a great degree naturally defined for him by his own balance (the throwing forward of the leg must not be enough to force him to lean backwards in order to counteract it) and by the time of the dance. As a rule, however, it may be said to be not more than fifteen to eighteen inches, the heel of the free foot at the furthest point of the swing being some three inches, roughly, from the ground, and four to six inches in front of the toe of the supporting foot.

4. The toe of the swinging foot must not be pointed, nor the heel thrust forward; so long as the ankle is loose and flexible the foot will fall of itself into the right position—roughly, the angle between the shin and the instep should be rather more than a right angle.

The supporting Foot and Leg.

5. The step is executed wholly on the ball of the foot, not the toe; the heel, though always close to the ground, should never touch it.

6. The knee of the supporting leg naturally bends *slightly* for the spring.

General.

7. The dancer should hold himself upright, in an easy, loose posture, shoulders square, head erect.
8. He must not straddle his legs—"cover" too much ground, as the Morris men say—nor sway from side to side.
9. He must swing his legs equally. The beginner often fails to swing one leg (usually the left) as far forward as the other.

10. He must remember that the Morris step is of the nature of a running, not a walking, movement. To omit the spring from one foot to the other, thus converting the step into a walk, is a serious fault.

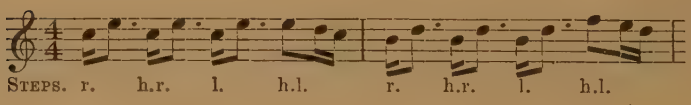
The 4/2 and 6/2 Steps.

In this, the easiest form of the Morris step, a hop is interposed between each step. By a hop is meant taking a light spring off the supporting foot, and alighting on the same foot. It will be marked in the music diagrams thus:—

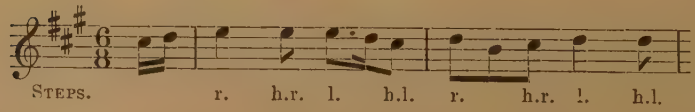
h.r. (hop on the right foot).

h.l. (hop on the left foot).

Ordinarily, the step and the hop together occupy half a bar of the music. In tunes in simple time the steps fall on the first and middle beats of the bar, the hops on the second and fourth divisions, *i.e.*, midway between the steps. This is called the 4/2 step, and will be marked in the music diagrams thus:—



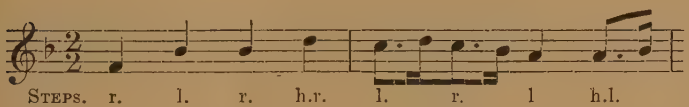
In tunes in compound time, say 6/8, the steps fall on the first and second beats of the bar, and the hops on the third divisions of each beat, that is, on the third and sixth quavers of the bar. Consequently, in tunes in compound time the steps and hops fall unevenly, the steps taking twice as long to perform as the hops. This is called the 6/2 step, and will be marked in the music diagrams thus:—



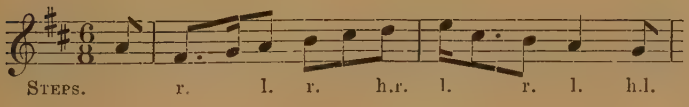
The 4/3 and 6/3 Steps.

This variety of the Morris step occupies a whole bar in performance, and consists of three steps, on alternate feet, followed by a hop on the last supporting foot. It will thus be seen that when this step is repeated the bars will begin alternately with right and left feet.

In tunes in simple time the three steps and hop fall, successively, on the four divisions of the bar, that is, at equal intervals of time. This form of the step is called the 4/3 step, and will be noted in the music diagrams thus :—



In tunes in compound time, say 6/8, the second step and the hop will fall on the third divisions of the first and second beats of the bar—*i.e.*, on the third and sixth quavers respectively—and must therefore be executed in half the time of the first and third steps. This is called the 6/3 step, and will be marked in the music diagrams thus :—



In the execution of the above steps it will be found that, except in very slow time, it is practically impossible to swing forward the free leg the full fifteen or eighteen inches when step follows step. When, however, the step is followed by a hop, there will always be time to do this and even to hold the leg at the furthest point of its swing in front of the body for a moment or two. Some Morris men will on these occasions shake the free leg—"to make the bells ring" they say. The beginner, however, had better not attempt this variation.

The Caper.

This is an ordinary Morris step with an exaggerated spring; indeed, the spring should be as high as possible, or as high as the time given by the music will allow. The springing leg must be in line with the body, which must be erect. The free leg is swung forward in the same way and as far as in the Morris step, but no further. Some Morris men habitually "shiver" the leg in the caper, that is, shake the free leg as described above.

In the music diagrams the Caper will be distinguished from the Morris step by the use of capital letters, thus :—

R. (caper on the right foot).
L. (caper on the left foot).

The Side-Step.

This step may be danced in a stationary position, or moving forward or backward.

When it is executed in a stationary position, one foot is swung in front of and across the other, and placed on the ground parallel to, and from four to five inches away from it. The weight of the body is then successively transferred from one foot to the other and a rhythmical, rocking movement set up, the feet being raised alternately an inch or two from the ground. The centre of gravity of the body must always be directly above the supporting foot. The extent of these oscillations varies with each dancer and, to some extent, with the nature of the dance in which the step occurs. Some dancers habitually emphasise the rocking movement, while with others it is scarcely perceptible.

In advancing or retiring at the Side-step one foot is placed from six to nine inches in front of the other, and in line with it. The step then becomes akin to the *chassé*, one foot chasing the other, except that the dancer rocks to and fro as he moves. This rocking movement, however, is less marked than when the step is performed in a stationary position.

Usually, the course of the dancer is diagonally to his right or left, according as the front foot is right or left. Consequently, when the relative position of the feet is periodically changed, the dancer will pursue a zigzag course.

Whenever the Side-step is used, the body should be twisted at the hips into line with the feet, right shoulder over right foot, left over left, and the head turned so that the eyes look over the front shoulder. Ordinarily, the head and body are held erect; we have, however, seen dancers incline both slightly backward.

The Side-step is, perhaps, the most graceful, as it is indubitably the most troublesome of all the steps of the Morris dance. The difficulty lies in adapting the step to the character of the dance, or of the music. Sometimes as, for example, in "The Old Woman tossed up," the Side-step is executed with the greatest vivacity and spirit; whereas in "Trunkles" it is danced with almost a languishing, lackadaisical air.

The Side-step will be marked in the music diagrams by means of two rows of symbols. In the upper line the symbols will show the steps in the usual way; in the lower line, after the letters s.s. (Side-step), the relative position of the feet will be indicated by the symbols r.b. (right foot behind) or l.b. (left foot behind), followed by a line which will be continued until the position of the feet is changed, thus:—

r. l. r. l.	r. l. r. h.r.	l. r. l. r.	l. r. l. h.l.
s.s. l.b._____	r.b._____		

The Cross-Back-Step.

In this step the feet are alternately crossed and thrown apart in a scissor-like action, in the following way.

One foot, say the right, is placed close behind the other, so that the right toe is within an inch or two of the left heel. The toes must be well turned out, and the weight of the body equally distributed between the feet. This is the first position.

A low spring is now made on to the two feet, which are uncrossed and thrown apart about twelve inches or less. This, the second position, is immediately followed by a spring back to the first position, this time with the left foot behind the right. These two movements, alternately repeated, constitute the Cross-back-step. The step must be executed throughout on the balls of the feet and may be performed in a stationary position or moving backward. It must never be used in going forward. The beginner is cautioned not to throw his feet too far apart in the second position.

In the diagrams the step will be indicated by two rows of symbols. In the upper line the two positions above described will be marked, respectively, r.b. (or l.b.)—*i.e.*, right (or left) foot behind; and f.a. (feet-apart). In the lower line the letters x.b.s. (Cross-back-step) will be placed, followed by a line, continued while the step lasts, thus:—

| r.b. f.a. l.b. f.a. | r.b. Ju. |
x.b.s.———— ——————————————————

The Jump.

The jump is made with straight legs and as high as the ability of the performer or the time allowed by the music will permit. The dancer should alight on the balls of his feet, and then, if opportunity offers, lower the heels to the ground.

When the Jump is made without change of position, it will be marked in the music diagrams thus: —

Ju.

If, however, the dancer changes front as he jumps, it will be marked in the following way:—

j.

Feet-Together.

This is the posture known to professional dancers as "first position"—*i.e.*, both feet flat on the ground, heels touching, toes turned out.

This will be marked in the music diagrams thus:—

f.t. (feet-together).

HANDS.

Down-and-up.

The arms, loose but straight, are held forward horizontally at shoulder-level, and then smartly swung down, and as far back—*i.e.*, behind the body—as they will go without strain, and without throwing the dancer off his balance; the arms are then immediately swung forward and up again to shoulder-level. Throughout these movements the wrists must be kept level so that the hands and arms are in one straight line. The arms must never, intentionally, be bent at the elbows.

In the music diagrams these movements will be marked :—

Down or d.

Up or u.

Sometimes in the forward swing the arms are swung a little higher than shoulder-level, and slant upwards at an angle, roughly, of fifteen to twenty degrees from the horizontal. This will be marked in the music diagrams :—

h.u. (high-up).

The Swing.

This is a similar movement to Down-and-up, but executed less vigorously and with arms bent at right angles at the elbows. In the forward movement the hands approach and very nearly meet each other in front of the body, at breast-level; in the backward swing they move apart and away from the sides. We have occasionally seen dancers straighten the elbows in the backward movement; usually, however, the swing is confined to the shoulder-joint. The length of the swing is, roughly, eighteen inches; the movement is a quiet, easy one, and should have somewhat of a jaunty,

swaggering appearance. In the music diagrams these movements are marked thus :—

s.f. (swing forward).
s.b. (swing backward).

When the Swing is used with capers, or otherwise as indicated, the arms are swung forward and backward more vigorously and further—in the forward swing the hands should rise twelve or eighteen inches above the head. This will be marked in the music diagrams thus :—

s.h.f. (swing high forward).
s.h.b. (swing high backward).

Straight-up.

The arms, loose but straight, are smartly swung forward and up until they are erect (or nearly so) above the head, in line with the body. This movement, which usually accompanies the Jump, will be marked in the music diagrams :—

s.u. (straight-up).

Circle.

The arms, well bent at the elbows, are raised until the hands are about eight inches immediately above the forehead, and fourteen inches apart. The hands are then simultaneously swung round in circles, first inward and toward each other, and then outward and apart, each hand describing a circle in a horizontal plane, the right hand clockwise, the left counter-clockwise. The swinging movement is executed partly by the wrist and partly by the forearm ; the upper arm must not be allowed to move.

Each circular movement is made in half a bar of the music, the hands moving inward and toward each other on the accent—*i.e.*, on the first and middle beats of the bar.

In the music diagrams this will be marked :—

Circle.

The Twist.

The arms, well bent at the elbows, are held so that the hands are twelve inches or less in front of the body, a little above chin-level, and about two and a-half to three feet apart. The position is approximately that shown in the picture of Kempe (*see* plate facing p. 20). The hands are then twisted in the way described in the previous hand-movement, Circle, the circular movement being executed partly by the forearm, but mainly by the wrist. The upper arm must be motionless.

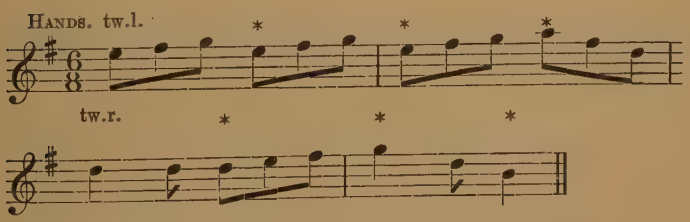
This will be marked in the music diagrams thus :—

tw. (twist both hands).

When one hand only is twisted, the arm is less bent at the elbow, thrust forward less (*i.e.*, nearly in line with the body), and higher, the hand being six inches or more above head-level. This will be marked,—

tw.r. (or l.).

When the twist is repeated, each successive movement will be marked with an asterisk, thus :—



Waving.

The arms, well bent at the elbows, are held so that the hands are about twelve to fifteen inches in front of the body and about four or five inches apart, at breast-level. The hands are then swung round in large circles, in a vertical plane, the left-hand moving counter-clockwise, the right clockwise. The movement, which must be executed with the greatest

vigour, is performed partly by the upper-arm, but chiefly by the forearm and wrist. This is marked in the music diagrams thus :—

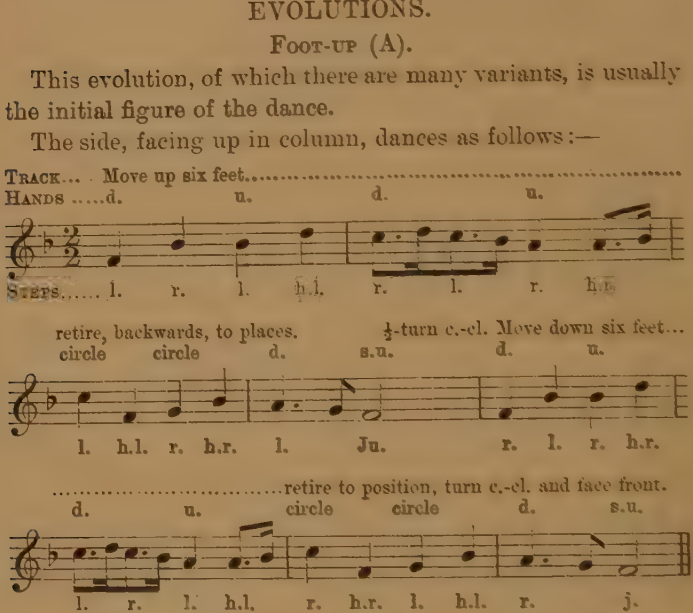
Wave.

EVOLUTIONS.

Foot-up (A).

This evolution, of which there are many variants, is usually the initial figure of the dance.

The side, facing up in column, dances as follows :—


Track... Move up six feet.....
Hands .....d. u. d. u.
Steps..... l. r. l. h.l. r. l. r. h.r.
retire, backwards, to places. ½-turn c.-cl. Move down six feet...
circle circle d. s.u. d. u.
l. h.l. r. h.r. l. Ju. r. l. r. h.r.
.....retire to position, turn c.-cl. and face front.
d. u. circle circle d. s.u.
l. r. l. h.l. r. h.r. l. h.l. r. j.

The footing and the turns given in the above diagram are those of the odd numbers. Even numbers reverse the feet and the direction of the turns.

In the third and fourth bars the Cross-back-step may be used instead of the 4/2 (or 6/2) step, as noted in the above diagram, with the same hand-movements, thus :—

| l.b. f.a. r.b f.a. | l.b. Ju. |
x.b.s.

and, similarly, in the seventh and eighth bars, thus :—

| r.b. f.a. l.b. f.a. | r.b. j. |
x.b.s.

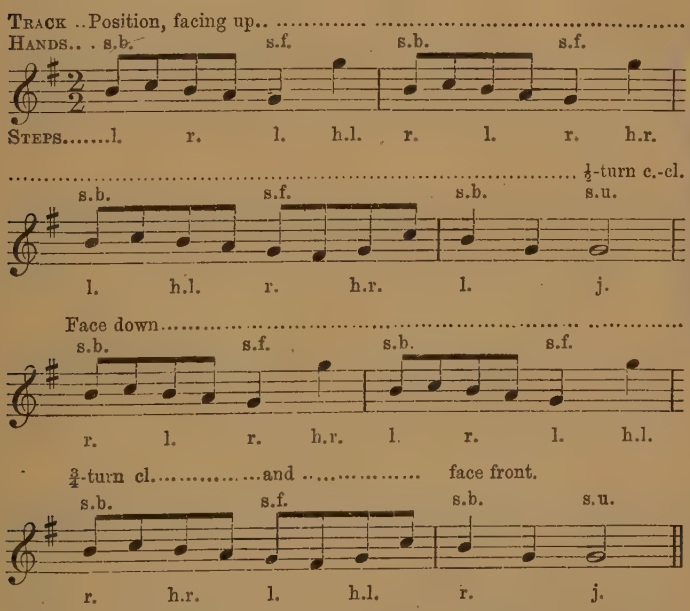
In one dance, "Laudnum Bunches," four capers with Circle hand-movements may be substituted in these bars, but *not* the Cross-back-step.

Beginners are strongly advised not to attempt either of these variations until they have mastered the easier footing given in the diagram.

Foot-up (B).

This is danced in very much the same way as Foot-up (A), but in a stationary position, and with different hand-movements, thus :—

Nos. 1, 3, and 5.


Track ..Position, facing up..
Hands.. . s.b. s.f. s.b. s.f.
Steps.....l. r. l. h.l. r. l. r. h.r.
¼-turn c.-cl.
s.b. s.f. s.b. s.u.
l. h.l. r. h.r. l. j.
Face down
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
¾-turn cl.....and ..... face front.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. j.

Even numbers reverse the feet and the direction of the turns.

Foot-up (C).

This is danced in the same way as Foot-up (A), but with the omission of the turn at the end of the fourth bar. The

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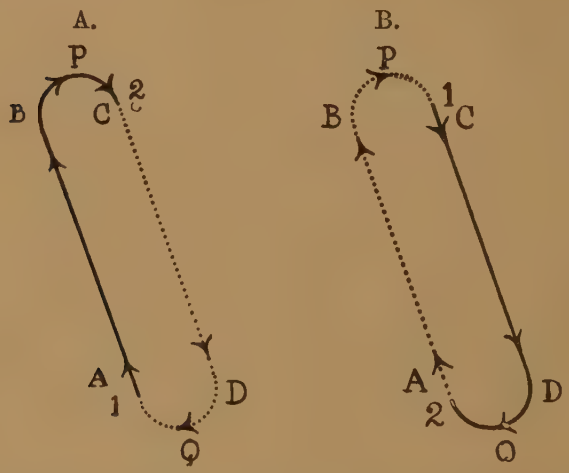
side therefore faces up throughout, and moves forward and backward twice. In the penultimate bar all turn inwards, and face front.

As in the Foot-up (A) the Cross-back-step may be substituted for the 4/2 (or 6/2) step in the third and fourth bars, and also in the last two bars.

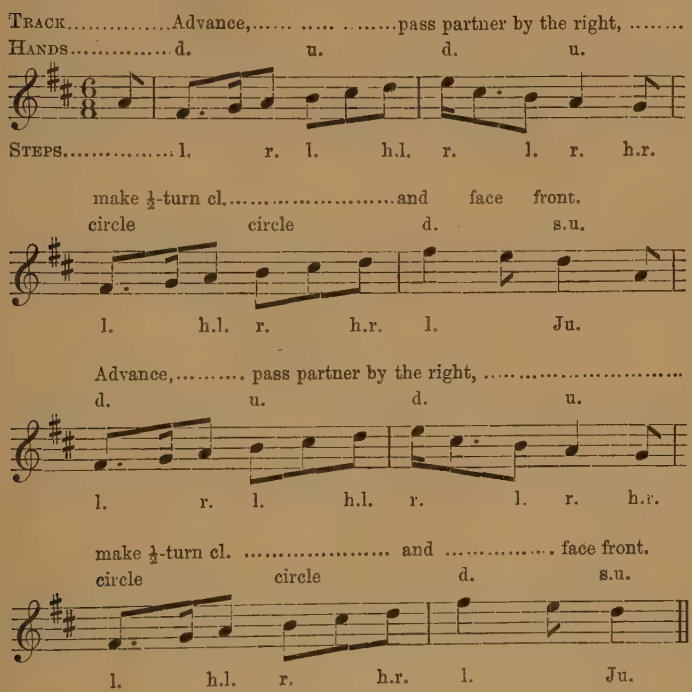
Cross-over.

This is danced by each pair of partners, simultaneously, in front formation :—



Each dancer, bearing a little to his left, moves forward (*see* Diagram A), passing his partner by the right, No. 1 from A to B, No. 2 from C to D (two bars). Each then moves round a small half-circle, clockwise, No. 1 along B P C, No. 2 along dotted line D Q A, and faces front (two bars). This completes the first half of the movement (four bars). Partners have now changed places and are facing each other. They now return to their places (*see* Diagram B), passing each other by the right, No. 1 dancing along C D Q A, No. 2 along dotted line A B P C (four bars).

The steps and hand-movements are shown in the following music diagram :—

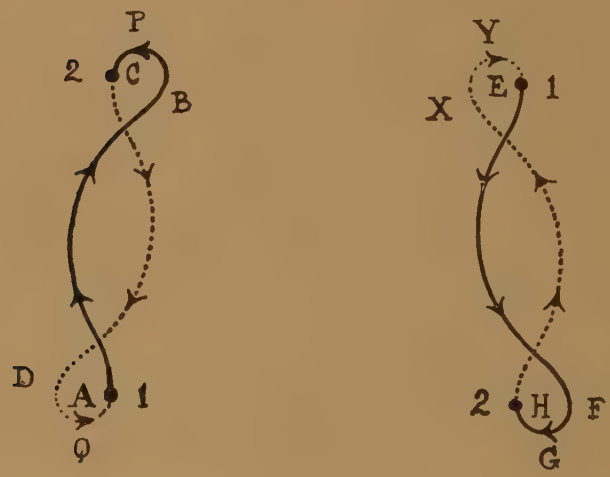

Track.....Advance,..... ....pass partner by the right, ...
Hands.....d. u. d. u.
Steps.....l. r. l. h.l. r. l. r. h.r.
make ½-turn cl.....and face front.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.
Advance,..... pass partner by the right, ...
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
make ½-turn cl. ..... and ..... face front.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.

In the third and fourth bars, and again in the last two bars, the Cross-back-step may be substituted for the 6-2 (or 4-2) step in the way described in Foot-up (A) (*see* p. 60). In one dance, "Laudnum Bunches," four Capers, with Circle hand-movements, may be used in these bars, but *not* the Cross-back-step.

When either of these variants is used, partners must be careful, in bars 1 and 2 and 5 and 6, to travel rather less than the full distance between the files, and then, at the beginning of the third and seventh bars, to face each other quickly and dance backward to places.

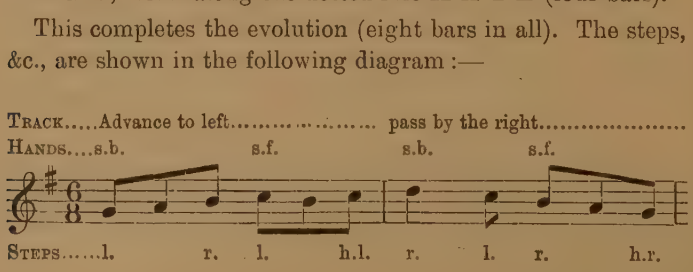
Cross-and-Turn.

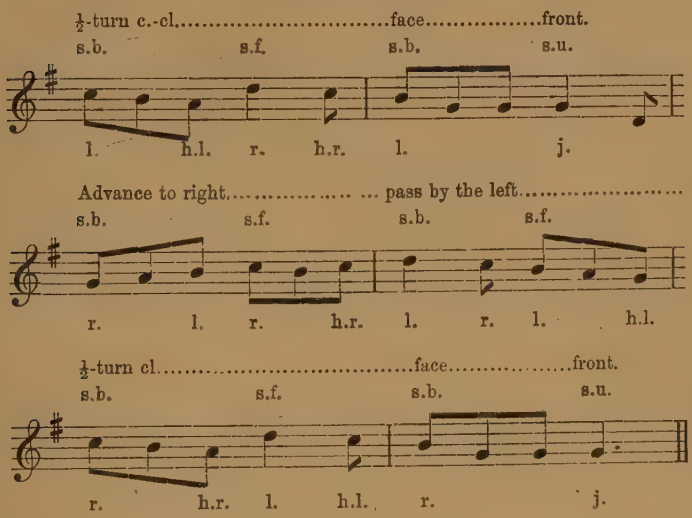
This is a variant of the Cross-over, and is performed simultaneously by each pair of partners.



In the first half of this movement No. 1 moves along the unbroken line A B P C, No. 2 along the dotted line C D Q A (four bars). In the second half No. 1 moves along the line E F G H, No. 2 along the dotted line H X Y E (four bars).

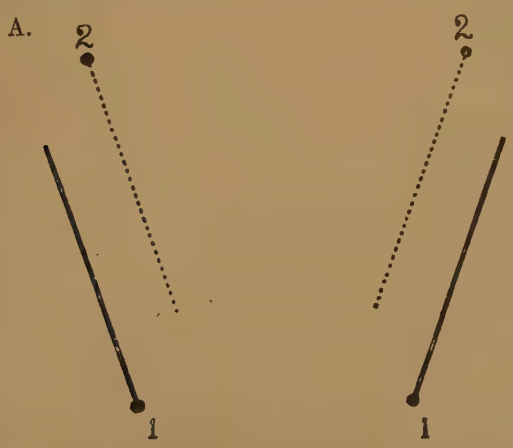
This completes the evolution (eight bars in all). The steps, &c., are shown in the following diagram :—




½-turn c.-cl.....face.....front.
s.b. s.f. s.b. s.u.
l. h.l. r. h.r. l. j.
Advance to right..... ... pass by the left.....
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
½-turn cl.....face.....front.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. j.

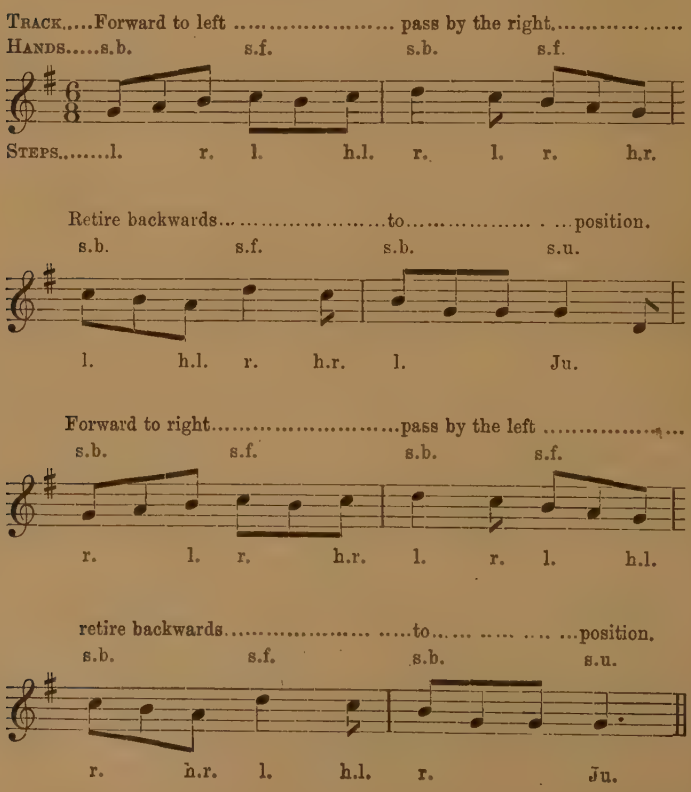
Half-Hands or Half-Gip.

This is performed, simultaneously, by each pair of partners in front formation, thus :—

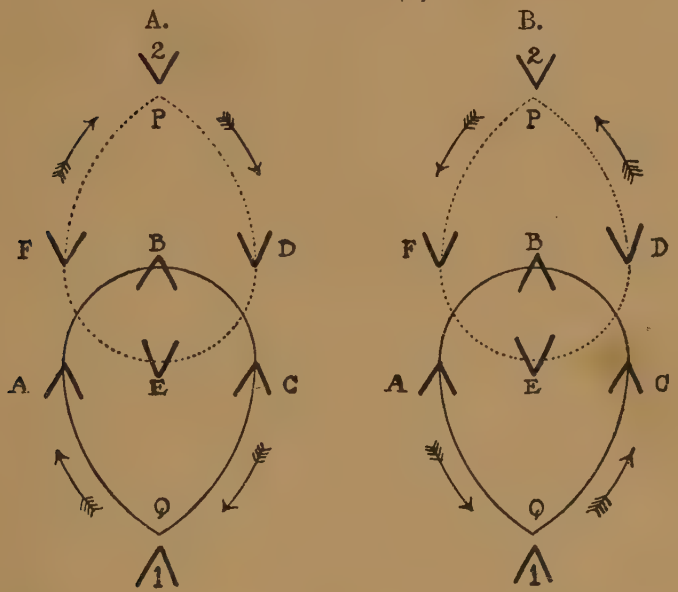


Each dancer moves forward, bearing a little to his left, passes his partner by the right (two bars), and then returns on the same track, backward, to his place (two bars), as shown in Diagram A. This completes the first half of the movement (four bars).

Each dancer now moves forward, bearing a little to his right and passing his partner by the left (two bars); he then dances backward to his place (two bars), as shown in Diagram B. The steps and hand-movements are shown in the following diagram :—


Track.....Forward to left ..... pass by the right.....
Hands.....s.b. s.f. s.b. s.f.
Steps.....l. r. l. h.l. r. l. r. h.r.
Retire backwards..... to..... position.
s.b. s.f. s.b. s.u.
l. h.l. r. h.r. l. Ju.
Forward to right.....pass by the left .....
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
retire backwards..... .....to..... ....position.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. Ju.

BACK-TO-BACK (A).



This is danced by each pair of partners, simultaneously, in front formation.

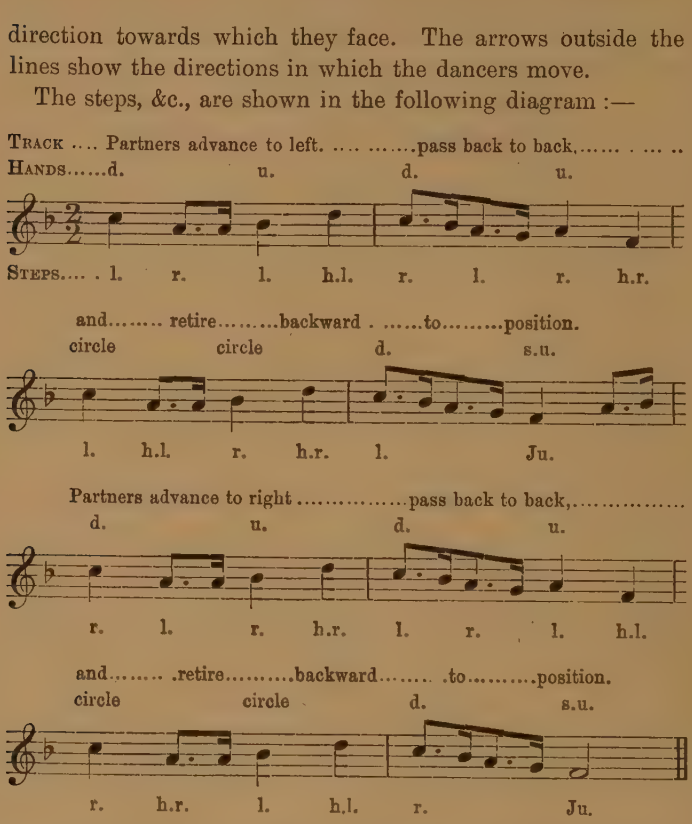
Partners, say Nos. 1 and 2, move forward (*see* Diagram A), pass each other by the right, and move back-to-back, No. 1 dancing along the line Q A B, No. 2, along dotted line P D E, both dancers facing front throughout (two bars). No. 1 then dances backward to his place along the line B C Q, and No. 2 along dotted line E F P (two bars). This completes the first half of the figure (four bars).

Partners now repeat this movement, moving round counter-clockwise instead of clockwise (*see* Diagram B), No. 1 along Q C B A, No. 2 along dotted line P F E D, without turning their faces (four bars).

The V's in the diagram show the positions of the dancers at the end of each bar of the music, and point in the

direction towards which they face. The arrows outside the lines show the directions in which the dancers move.

The steps, &c., are shown in the following diagram :—


Track .... Partners advance to left. ....pass back to back,..... . ... ..
Hands.....d. u. d. u.
Steps.... . l. r. l. h.l. r. l. r. h.r.
and..... retire.....backward . .....to.....position.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.
Partners advance to right .....pass back to back,.....
d. u. d. u.
r. l. r. h.r. l. r. l. h.l.
and..... .retire.....backward..... .to.....position.
circle circle d. s.u.
r. h.r. l. h.l. r. Ju.

As in the Foot-up (A) and in the Cross-over (*see* pp. 60, 62), the Cross-back-step (or, in "Laudnum Bunches," four Capers) may be substituted for the 4/2 (or 6/2) step in bars 3 and 4, and 7 and 8.

Back-to-Back (B).

So far as the evolution is concerned, this is performed in the same way as Back-to-back (A). The steps, however, and hand-movements are executed as in Half-hands (*see* p. 66).

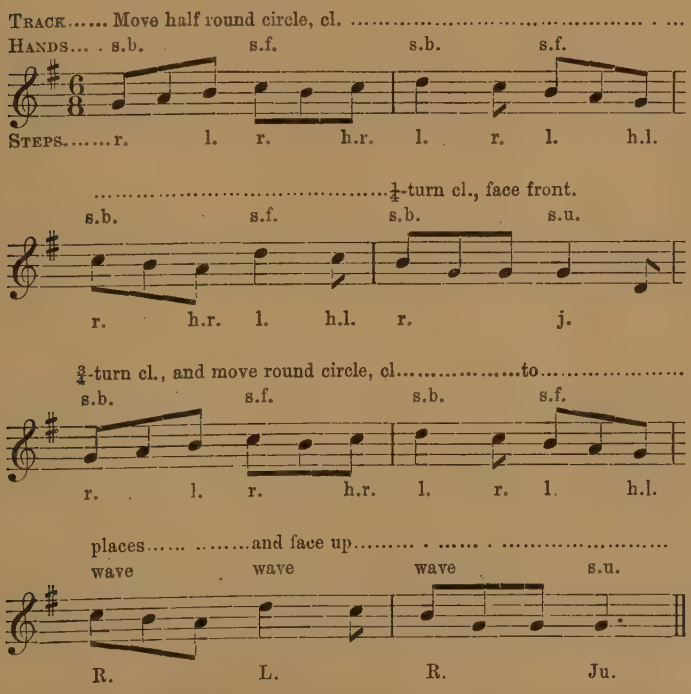
Whole-Rounds and Caper-Out.

All turn outwards, *i.e.*, clockwise, the centres (Nos. 3 and 4) edging away from each other. They should now be standing roughly in a circle, facing clockwise.

They then dance half way round the circle, clockwise, and face front, Nos. 3 and 4 closing in a little (four bars). Each dancer has now moved round through three places, and corners have exchanged places, Nos. 1, 3 and 5 with Nos. 6, 4 and 2 respectively.

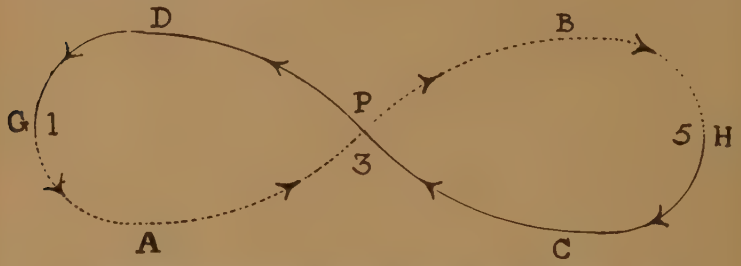
All now turn outwards, *i.e.*, clockwise, and continue their progress round the circle, clockwise, until they reach their original places, when they face up in column.

The steps, &c., are shown in the following diagram :—


Track..... Move half round circle, cl. .....
Hands... s.b. s.f. s.b. s.f.
Steps.....r. l. r. h.r. l. r. l. h.l.
.....¼-turn cl., face front.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. j.
¾-turn cl., and move round circle, cl.....to.....
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
places..... .....and face up..... .....
wave wave wave s.u.
R. L. R. Ju.

The Hey (A).

This figure is danced by the three men of either file, the two files usually dancing it at the same time. The three dancers in the same file, say odd numbers, simultaneously describe the figure 8 in the same direction, viz., that shown in the following diagram :—



In the first half of the figure, called the Half-hey, Nos. 1 and 5 change places—No. 1 making a half-turn counter-clockwise, turning out to his left and dancing along the dotted line G A P B H—No. 5 making a half-turn clockwise, turning out to his right and proceeding along the unbroken line H C P D G. Simultaneously, No. 3, making a quarter-turn counter-clockwise, moves round the track P D G A P and returns to his own station (four bars).

When No. 5 meets Nos. 1 and 3 (No. 3 behind No. 1) he goes between them, passing No. 1 by the right and No. 3 by the left. At the conclusion of this portion of the figure all face front.

In the second half of the figure the above movements are reversed. Nos. 1 and 5 again change places, and so regain their original stations—No. 1 making a half-turn clockwise, turning out to his right and dancing along the unbroken line H C P D G ; No. 5 making a half-turn counter-clockwise, turning out to his left and dancing along the dotted track G A P B H. Simultaneously, No. 3, again following in the wake of No. 1, dances round the loop P B H C P and resumes his place. All face front (four bars).

As before, when No. 5 meets Nos. 1 and 3 (No. 3 behind No. 1) he goes between them, passing No. 1 by the left and No. 3 by the right. This completes the figure, the Whole-hey (eight bars).

It will be seen that each dancer has moved along the same track in the same direction, each one setting out from and returning to his own station.

The beginner should bear in mind that—

(1) In starting from either end Nos. 1 and 5 always turn *outward;*

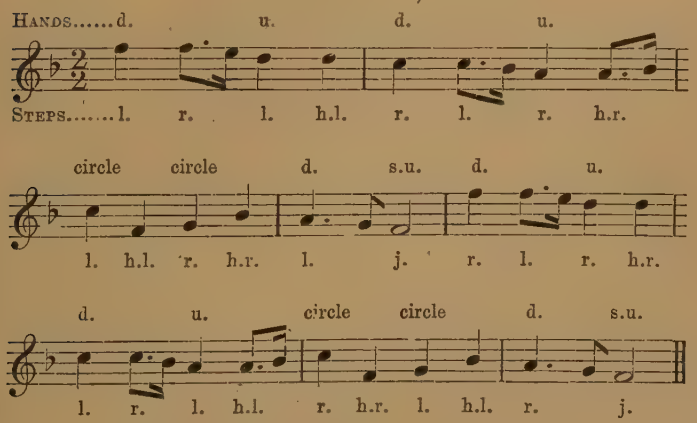
(2) No. 3 always follows behind No. 1;

(3) No. 5, upon meeting Nos. 1 and 3, passes between them, *i.e.*, *outside* No. 1 and *inside* No. 3.

The dancers on the even file execute the figure in a similar way, Nos. 2 and 6 turning outward at the beginning of each Half-hey, and No. 4 always following behind No. 2. When, therefore, both files dance the Hey simultaneously, partners will face each other at the end of each half of the figure.

The steps, &c., are shown in the following diagram:—

As Danced by Nos. 1, 3 and 6.

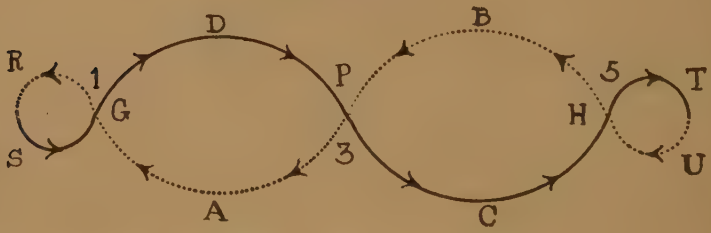


Nos. 2, 4 and 5 reverse the feet.

As in the Foot-up (A), the Cross-over, the Back-to-back, and Cross-back-step (or, in "Laudnum Bunches," four Capers) may be substituted for the 4/2 or 6/2 step in bars 3 and 4 and 7 and 8 (*see* pp. 60, 62).

When this substitution is made, the dancer should in the first two bars, and again in bars 5 and 6, reach the station he is making for, and dance the following two bars in position. Or he may, at the beginning of the third and seventh bars, make a quick half-turn and dance backward to his place, facing front on the Jump. The four capers in Laudnum Bunches may either be danced in position facing front, or with the ordinary forward movement as when the 6/2 step is used.

THE HEY (B).



As before, each dancer pursues the same track, in the same direction, viz., that shown in the above diagram. It will be seen, too, that the track is the same as before, with the addition of a loop at either end.

The figure consists of six movements or "changes," as we will call them, three in each Half-hey. In each one of these changes two dancers pass each other, while the third one moves round one or other of the terminal loops.

The three changes performed by odd numbers in the first half of the figure will be as follows:—

Nos. 1 and 5 face down, No. 3 up.

1. Nos. 1 and 3 pass by the right, No. 1 along G D P, No. 3 along P A G; while No. 5 moves round the loop T U and passes on to the dotted track.

2. Nos. 1 and 5 pass by the left, No. 1 along P C H, No. 5 along H B P; while No. 3 moves round the loop R S on to the unbroken line.

3. Nos. 3 and 5 pass by the right, No. 3 along G D P, No. 5 along P A G; while No. 1 moves round the loop T U on to the dotted track.

This completes the first Half-hey. Nos. 1 and 5 have changed stations, while No. 3 is in his original place. All face front.

The second half of the figure is danced in a similar way in three changes, thus:—

4. Nos. 1 and 3 pass by the left, No. 1 along H B P, No 3 along P C H; while No. 5 moves round the loop R S on to the unbroken line.

5. Nos. 1 and 5 pass by the right, No. 1 along P A G, No. 1 along G D P; while No. 3 moves round the loop T U on to the dotted track.

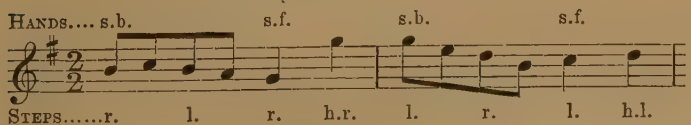
6. Nos. 3 and 5 pass by the left, No. 3 along H B P, and No. 5 along P C H; while No. 1 moves round the loop R S.

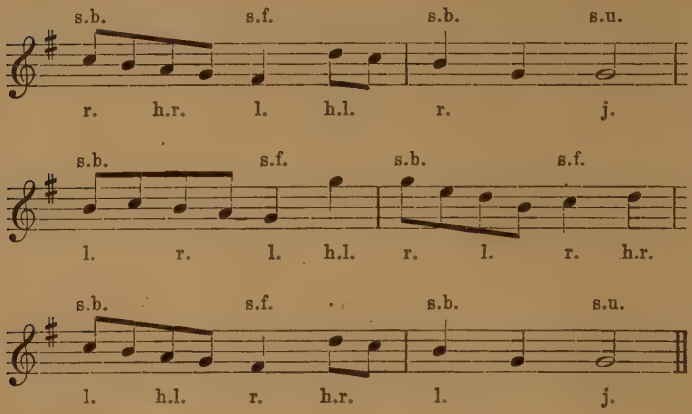
All now face front. This completes the figure, Whole-hey.

Even numbers may either duplicate the track of odd numbers or move as in the Hey of "The Maid of the Mill" (*see* p. 104). In the latter case they will move *down* along the dotted line of the diagram, *up* along the unbroken line, and the direction of the terminal loops will be reversed; Nos. 2 and 4 will pass by the left in the first change; Nos. 2 and 6 by the right in the second change, and so forth.

The steps, &c., are shown in the following diagram:—

As danced by Nos. 1, 2 and 5.





Nos. 3, 4 and 6 reverse the feet.

Preparatory Movements.

Every dancer whose turn it is to execute any movement must jump, hands "straight-up," on the middle beat of the last bar of the preceding figure, provided, of course, he is not then actively engaged in dancing. For instance, on the last half-bar of "Once-to-yourself" all six dancers jump, hands erect, or, in stick-dances, tap sticks, in preparation for the first figure of the dance. Similarly, in Corner movements, as each pair finishes the next two dancers jump on the last half-bar of the strain; and as the third pair bring the movement to a conclusion the four remaining dancers, in preparation for the following figure, do the same.

This is the rule, at any rate so far as the dances in this volume are concerned.

The Call.

This is the whoop or shout sometimes given by the performers at the conclusion of the dance.

All-In.

This is a term given to a short, general movement, the purpose of which is to emphasise the conclusion of the dance. It is performed in various ways.

In the Headington handkerchief-dances the performers, in the last two bars of the final figure, close in and form a small ring, facing centre. In the penultimate bar they dance the 4/3 or 6/3 step and in the last bar two Capers, pausing on the last Caper, with hands erect (s.u.), while they give the Call.

This will be marked in the Notation

Ring and All-in.

In the Headington stick-dances the All-in is executed in a different way in each dance, as directed in the instructions.

In the Ilmington dances, in the last two bars of the concluding figure (always Whole- or Half-rounds), the dancers form up in column, caper three times in position, and jump, pausing for a few moments with hands erect, or, in stick-dances, with sticks crossed.

This will be marked in the Notation

Caper-out and All-in.

THE HEADINGTON DANCES.

THE HEADINGTON TRADITION.

To trace the history of a village tradition through all its vicissitudes is always a matter of some difficulty. But, so far as we have been able to ascertain, the Headington Morris men appear to have danced annually, without break, down to the year 1887, when for some reason, probably the lack of a suitable fiddler, the dancing was discontinued. Ten or twelve years later, Mr. Percy Manning interested himself in their affairs, and succeeded in prevailing upon the Headington dancers to make a fresh start. A public exhibition of the Headington Morris was accordingly given in March, 1899, at the Corn Exchange, Oxford, and attracted some attention. In a contemporary account, which appeared in one of the newspapers, it was stated that "four of the men danced the figures twenty years ago from traditions handed down by their fathers and grandfathers" (*Oxford Review*, March 16th, 1899). The break in the continuity of the dance cannot, therefore, have seriously affected the purity of the tradition. Unhappily, the renewed interest created by Mr. Manning soon waned, and it was not many years before the side was again disbanded.

Our knowledge of the dance has been gathered from Mr. William Kimber, who danced in the side for a short while after the revival, and afterwards played for it. He learned the dances from his father, one of the old dancers, who joined the team as a lad of eighteen in the year 1868, and danced as Foreman of the side for fifteen years—that is, until it was

disbanded in the first Jubilee year. Mr. Kimber, senior, who has himself on more than one occasion given us great assistance, is a musician as well as a dancer. He told us that he remembers playing the Morris airs to his son when he was in the cradle, to lull him to sleep, and that he taught him to dance when he was a schoolboy. It was this son, Mr. William Kimber, junior, who, with his cousin, came up to London in 1906, and, by passing on to others the tradition that he had inherited, laid the foundations of the present revival. In his portrait (facing p. 29) he is dressed in the traditional costume worn by the Headington men.

Certain defined movements and figures regularly recur in all the dances performed in any one village. In the Headington Morris, these figures are named the Foot-up, Cross-over, Back-to-back, and the Hey, all of which have already been described. In addition to these movements which it has in common with other dances, each individual dance has one or more special and distinguishing figures of its own. These distinguishing figures will now be explained; in addition a Notation will be given of each dance, in which the order of the figures, the strains of the music to which they are danced, and other particulars will be set out.

BEAN-SETTING (Stick Dance).

The 4/2 step is exclusively used throughout this dance.

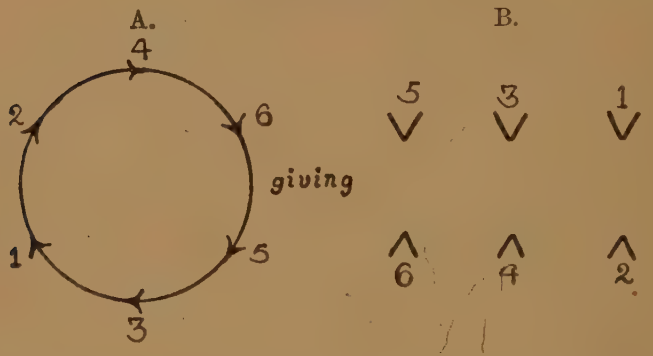
Each man carries a stick in his right hand, grasping it at one end; when not actively using it, he lowers his arm to his side, the stick hanging vertically. There are no hand-movements.

Partners tap sticks on the middle beats of the fourth and eighth bars in Half-rounds, Cross-over, Back-to-back and the Hey—that is, whenever they are dancing to A music—in the following way:—Each man on the even file holds his stick forward, horizontally, the point slanting a little toward his partner, while the latter strikes it with a downward stroke.

Once-to-Yourself.

The side stands in column, facing up. Partners cross sticks horizontally at waist level (*see* plate facing p. 83), odd numbers resting their sticks upon those of their partners. On the middle beat of the fourth bar odd numbers tap their partners' sticks.

Half-Rounds.



Nos. 1, 3 and 5 make rather less than a quarter-turn counter-clockwise, and Nos. 2, 4 and 6 a three-quarter turn clockwise, the centres (Nos. 3 and 4) moving outwards a little, *i.e.*, away from each other. The dancers should now be standing, roughly, in a circle, facing clockwise (*see* Diagram A).

They then dance round the circle, clockwise, and face front, Nos. 3 and 4 closing in a little (four bars). Each dancer will now have moved round through three stations, and corners will have exchanged places, Nos. 1, 3 and 5 with Nos. 6, 4 and 2, respectively (*see* Diagram B).

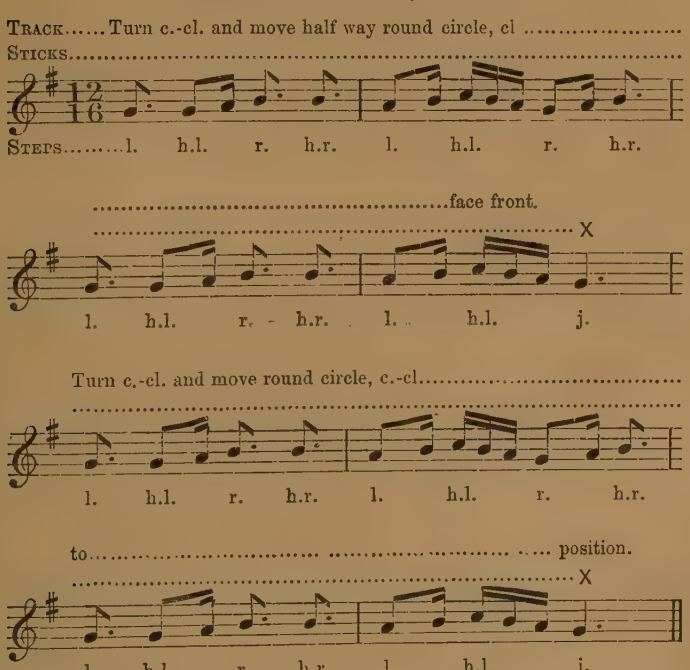
Nos. 2, 4 and 6 now make rather less than a quarter-turn clockwise, and Nos. 1, 3 and 5 a three-quarter turn counter-clockwise, while Nos. 3 and 4, as before, edge outward a little. All now dance back to places—*i.e.*, counter-clockwise—and face front (four bars, *i.e.*, eight in all).

Photo. : Taunt, Oxford.

THE HEADINGTON MORRIS (*c.* 1899).
"BEAN SETTING" (Dib-and-Strike).

The steps, &c., are shown in the following diagram:—

As Danced by Nos. 1, 3 and 5.


Track.....Turn c.-cl. and move half way round circle, cl .....
Sticks.....
Steps.....l. h.l. r. h.r. l. h.l. r. h.r.
.....face front.
..... X
l. h.l. r. - h.r. l. h.l. j.
Turn c.-cl. and move round circle, c.-cl.....
.....
l. h.l. r. h.r. l. h.l. r. h.r.
to..... .... position.
..... X
l. h.l. r. h.r. l. h.l. j.

Even numbers reverse the feet and the turns.

Dib-and-Strike.

To "dib" is to hold the stick down, vertically, to thrust the point on to the ground, and then to lift it up again.

All stand in front formation and stoop well down, holding right hands forward, the sticks hanging down vertically with their points two or three inches off the ground. Standing in this position, they perform the following movements to B music.

Music.

Bar 1.—All dib on the first and middle beats of the bar.

Bar 2.—Partners, still stooping, tap sticks on the first beat of the bar, moving them from right to left, and keeping them crossed for the remaining three beats (*see* plate facing p. 79).

Bar 3.—All dib on the first and middle beats, as in first bar.

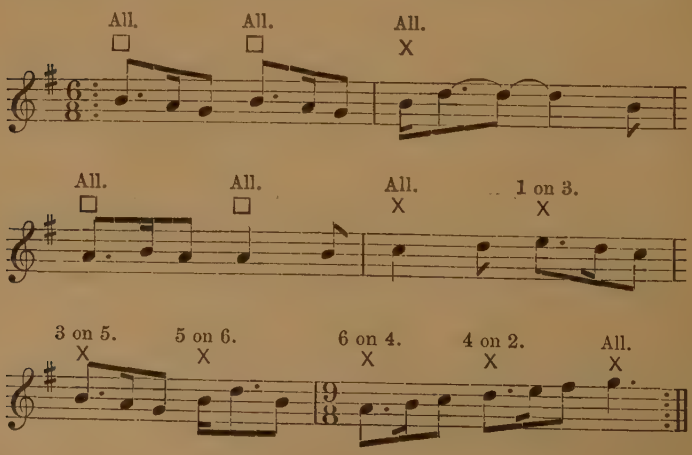
Bar 4.—On the first beat partners tap across; on the middle beat No. 1 taps the stick belonging to, and held horizontally by, No. 3.

Bar 5.—On the first beat No. 3 taps No. 5's stick in the way just described; on the middle beat No. 5 taps No. 6's stick.

Bar 6 (9/8.—On the first beat No. 6 taps No. 4's stick; on the second beat No. 4 taps No. 2's stick; and on the third beat partners tap across as in the second bar.

Bars 7-12.—Same as bars 1-6.

These movements are shown in the following music diagram in which the symbols X and □ indicate stick-tapping and dibbing, respectively :—

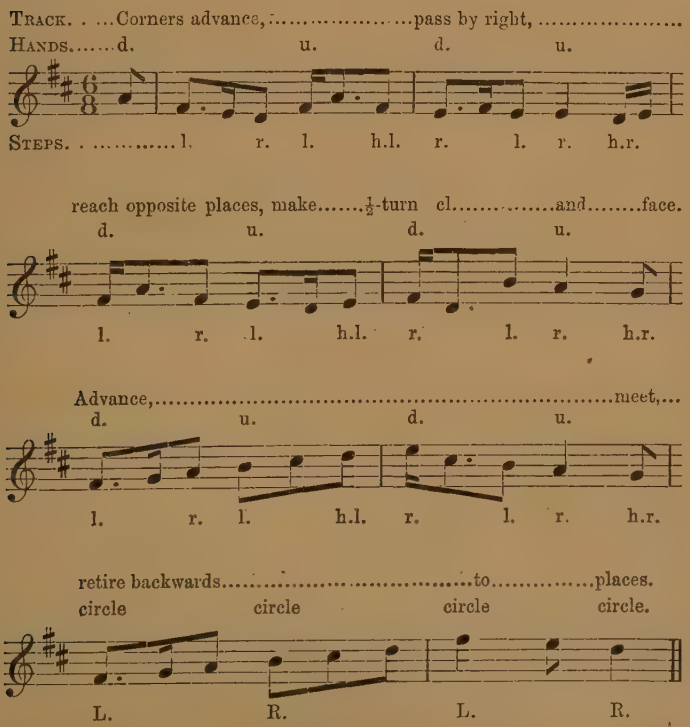


LAUDNUM BUNCHES (Corner Dance).

Corners.

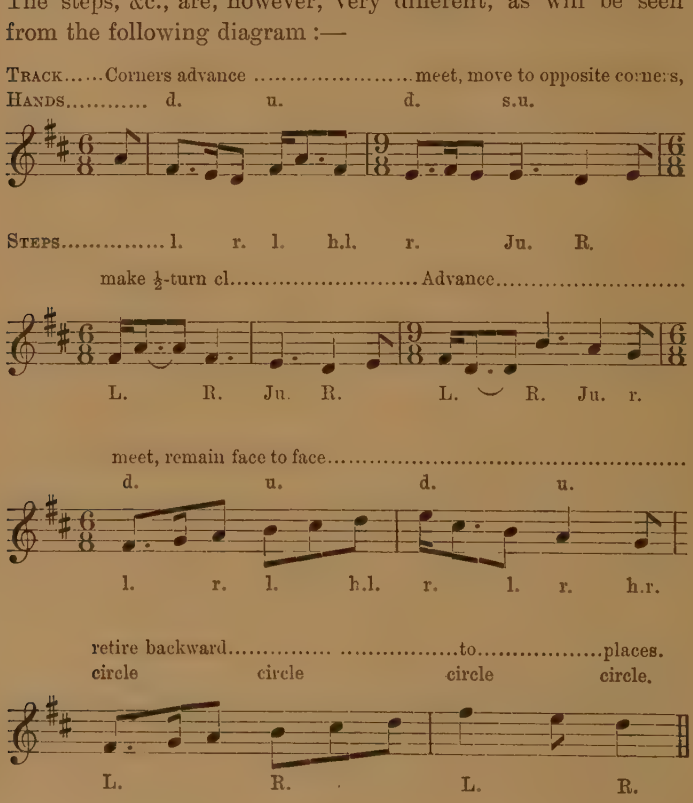
In the first four bars, Nos. 1 and 6 move forward, pass by the right, exchange stations, make a half-turn clockwise, and face one another, each in the other's place. In the next two bars (5 and 6) they again advance and meet, face to face, in the centre. In the last two bars (7 and 8) they retire backward to opposite stations.

Nos. 2 and 5 and Nos. 3 and 4 in turn do the same. The steps, hand-movements, &c., are shown in the following diagram :—


Track. . ...Corners advance,.....pass by right, ...
Hands.....d. u. d. u.
Steps. . .....l. r. l. h.l. r. l. r. h.r.
reach opposite places, make.....½-turn cl.....and.....face.
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
Advance,.....meet,...
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
retire backwards.....to.....places.
circle circle circle circle.
L. R. L. R.

Corners-with-Capers.

So far as the movement is concerned this is danced in very much the same way as the one just described, except that Corners, upon meeting face to face in the centre, remain there for two bars before retiring backward to their places. The steps, &c., are, however, very different, as will be seen from the following diagram :—


Track.....Corners advance .....meet, move to opposite corners,
Hands..... d. u. d. s.u.
Steps..... l. r. l. h.l. r. Ju. R.
make ½-turn cl.....Advance.....
L. R. Ju. R. L. R. Ju. r.
meet, remain face to face.....
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
retire backward..... .....to.....places.
circle circle circle circle.
L. R. L. R.

COUNTRY GARDENS (Handkerchief Dance).

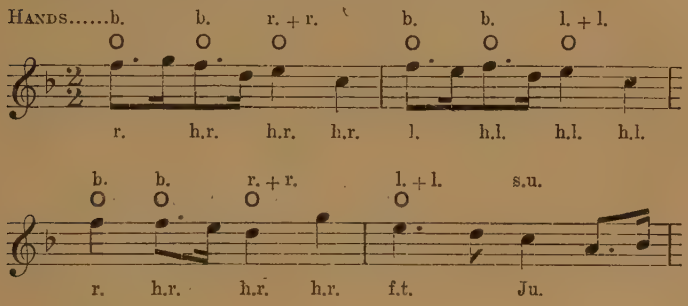
In this dance the handkerchiefs should be held by the four corners in the way already described (*see* p. 32).

Photo. : Taunt, Oxford.

THE HEADINGTON MORRIS (*c.* 1899).
"CONSTANT BILLY" (Once-to-yourself).

Hand-Striking.

This is danced by each pair of partners, simultaneously, standing in position, facing front. The steps and hand-movements are shown in the following music diagram : —



O = hand-strokes.

b. means that each dancer strikes his hands together.

r. + r. means that each dancer with his right hand strikes the right hand of his partner, moving his arm from right to left.

l. + l. means that each dancer with his left hand strikes the left hand of his partner, moving his arm from left to right.

CONSTANT BILLY (Stick Dance).

In this dance each dancer holds his stick by the middle with his right hand. There are no hand-movements; when the sticks are not being used the performers lower their arms to their sides, sticks horizontal.

In the Foot-up, Hey, Cross-over, and Back-to-back—that is, in all the movements danced to A music—partners strike their sticks together on the middle beats of the fourth and eighth bars, as in Bean-Setting (*see* p. 77).

Once-to-Yourself.

As in Bean-Setting (*see* p. 78).

Stick-Tapping.

This four-bar movement is performed simultaneously by each pair of partners, standing in position, facing front.

Whenever a dancer is not actively using his stick, he must hold it up by the middle, horizontally, about twelve or fourteen inches in front of him and at chin-level; his hand must be below the stick and turned inward so that the palm and fingers are set toward him. When the sticks are so held, the end of the stick on the holder's right will be called the tip, that on his left the butt.

Bar 1.—On the middle beat, odd numbers strike the butts of their partners' sticks with the tips of their own.

Bar 2.—On the middle beat, even numbers strike the butts of their partners' sticks with the tips of their own.

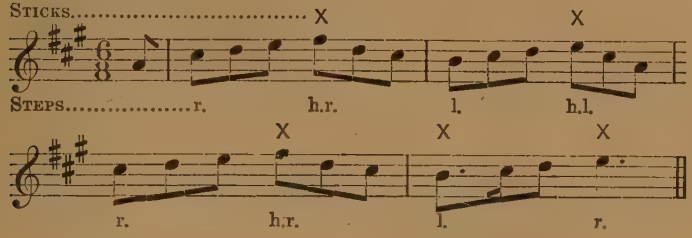
Bar 3.—On the middle beat, odd numbers strike the butts of their partners' sticks with the tips of their own.

Bar 4.—Odd numbers strike the tips of their partners' sticks twice—on the first beat with the butts of their own, on the middle beat with the tips.*

The last three strokes are executed in the following way:—The striker raises his arm, elbow slightly bent, and inclines the tip of his stick forward. He then, with a downward sweep of his arm, strikes the butt of his partner's stick with a glancing impact. Thrusting the butt of his stick forward, he now swings his arm upward and strikes the tip of his partner's stick with a glancing stroke. Finally, he once again lowers his arm, slanting the tip of his stick forward and striking the tip of his partner's stick. The steps which

* *See* Appendix, p. 121.

accompany this movement are shown in the following music diagram :—



As Nos. 2, 4 and 5 have to begin the following figure with the right foot, they must substitute h.l. for r. on the middle beat of the last bar. This applies to Nos. 1, 3 and 6 in the repetition.

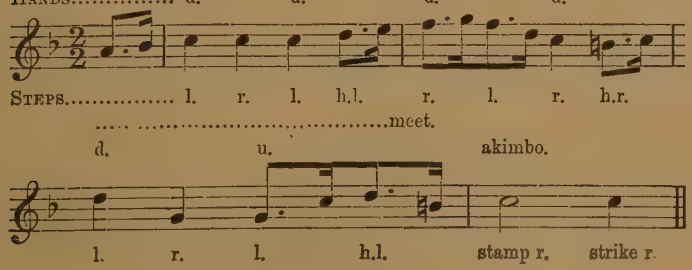
TRUNKLES (Corner Dance).

Stamp-and-Strike-Feet.

This is a Corner movement performed in turn by Nos. 1 and 6, 2 and 5, and 3 and 4.

The two corners advance and meet one another, face to face (three bars). Then, placing their arms akimbo, they stamp their right feet on the first beat of the fourth bar, and, swinging their right legs from right to left, strike their feet together sideways on the middle beat. Immediately this movement is completed they walk backward quickly to their places to make room for the next pair of corners. Corners do not exchange places.

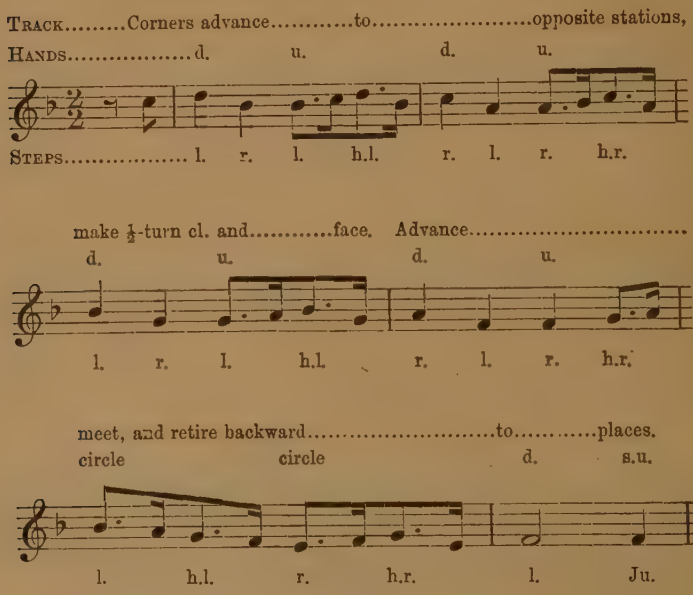
The steps, &c., are shown in the following diagram : –



This movement is performed six times in the course of the dance. On the second, fourth, and sixth occasions (*i.e.*, when the dancers are in opposite stations), the feet are reversed, and the dancers begin with right feet, stamp and strike with left.

Corners.

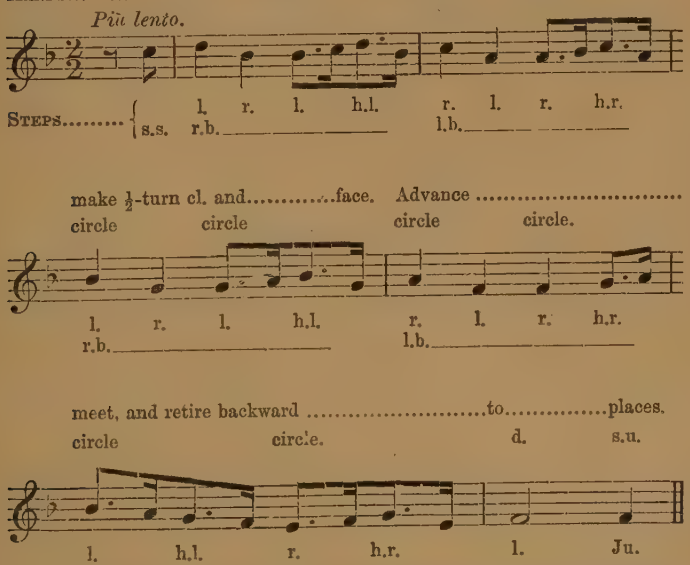
In the first two bars corners advance, pass by the right, and proceed to opposite stations. In the third bar they make a half-turn clockwise, and face one another. In the fourth bar they advance toward each other. In the fifth and sixth bars they dance backward to places. The steps, &c., are shown in the following diagram :—


Track.....Corners advance.....to.....opposite stations,
Hands.....d. u. d. u.
Steps..... l. r. l. h.l. r. l. r. h.r.
make ½-turn cl. and.....face. Advance.....
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
meet, and retire backward.....to.....places.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.

In the last two bars the dancers may, if they please, substitute the Cross-back-step for the steps shown in the diagram.

Corners-with-Half-Capers.

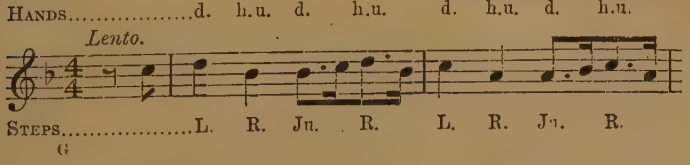
The movements are the same as the preceding; the steps, &c., as follows:—

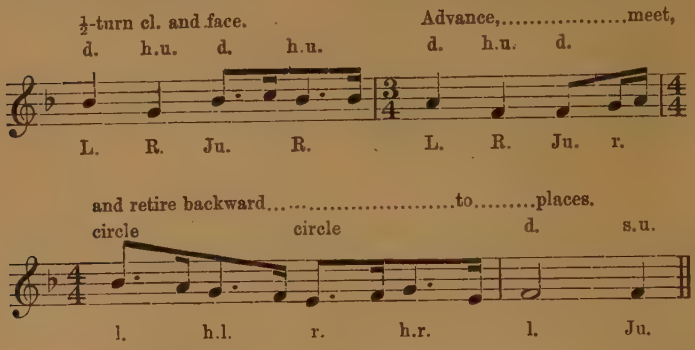

Track.....Corners advance.....to.....opposite..... stations.
Hands..... circle circle circle circle
Più lento.
Steps..... l. r. l. h.l. r. l. r. h.r.
s.s. r.b. l.b.
make ½-turn cl. and.....face. Advance .....
circle circle circle circle.
l. r. l. h.l. r. l. r. h.r.
r.b. l.b.
meet, and retire backward .....to.....places.
circle circle. d. s.u.
l. h.l. r. h.r. l. Ju.

In the last two bars the Cross-back-step may be substituted for the steps in the diagram.

Corners-with-Whole-Capers.

Movements as before; steps, &c., as follows:—





In the last two bars the Cross-back-step may be substituted for the steps in the diagram.

RIGS O' MARLOW (Stick Dance).

In this dance the sticks are held as in Constant Billy. There are no hand-movements; when the sticks are not in active use the arms are lowered to the sides.

In the Foot-up, Hey, Cross-over, and Back-to-back—that is, in all movements danced to A music, partners tap sticks on the third and fourth beats of the fourth and eighth bars. *The step in all these movements is the* 4/2; there are no jumps.

Once-to-Yourself.

As in Constant Billy and Bean-Setting (*see* p. 78), except that odd numbers tap their partners' sticks twice (instead of once), viz., on the third and fourth beats of the last bar.

Stick-Tapping.

This is a four-bar movement, and is performed, simultaneously, by each pair of partners standing in position, front formation.

The sticks, when not actively used, are held up by the middle, horizontally, as in Constant Billy (*see* p. 84).

Bar 1.—On the third and fourth beats odd numbers strike the butts of their partners' sticks with the tips of their own.

Bar 2.—Even numbers strike their partners' sticks in the same manner.

Bar 3.—As in first bar.

Bar 4.—On the first beat odd numbers strike the tips of their partners' sticks with the butts of their own:

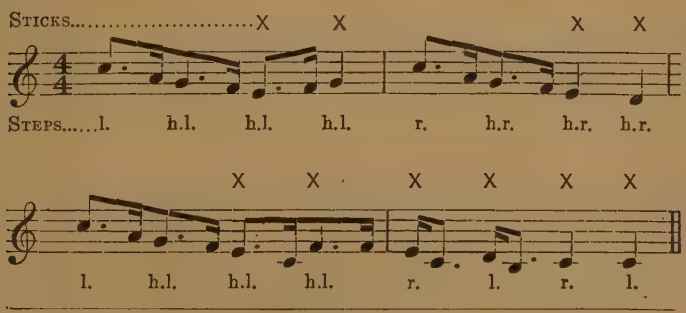
On the second beat they strike the butts of their partners' sticks with the tips of their own:

On the third beat they strike the tips of their partners' sticks with the butts of their own:

On the fourth beat they strike the tips of their partners' sticks with the tips of their own.*

The strokes in the fourth bar must be executed with the greatest vigour and in the way described in Constant Billy (*see* p. 84).

The steps which accompany this stick-tapping are shown in the following diagram:—



* *See* Appendix, p. 121.

During the execution of the hops in the first three bars the free leg is held forward in the way described in the Morris step (*see* p. 50).

If the succeeding movement begins with the left foot, h.r. must be substituted for l. on the last beat of the last bar.

HOW D'YE DO, SIR? (Corner Dance).

No handkerchiefs are used in this dance.

The Challenge.

This is a corner movement executed in turn by Nos. 1 and 6, 2 and 5, and 3 and 4, without change of station.

The first pair, Nos. 1 and 6, walk quickly towards each other, and on the first beat of the first bar bend down and clasp right hands, each placing the palm of his left hand against the back of the other's right. After pausing for a moment in this last position, they step back quickly to their places and make room for Nos. 2 and 5, who in the second bar clasp hands in the same way. In the third bar Nos. 3 and 4 do likewise, but remain with clasped hands during the fourth bar, and step back to their places in the fifth bar.

The words, "How d'ye do, Sir?" are sung in unison by all six dancers.

The Fight.

This is done in very much the same way as The Challenge. Instead, however, of shaking hands, the two dancers square up to each other, and, on the third beat of the bar, strike out from the right shoulder with the right arm, the clenched fist of each passing beside the left cheek of the other. They then pause a moment in this position. The words are sung as in the preceding movement.

The Reconciliation.

This is danced in the same way as The Challenge,* except that the performers bend down very low in an attitude of supplication—"begging your pardon," Mr. Kimber called it The words are sung as before.

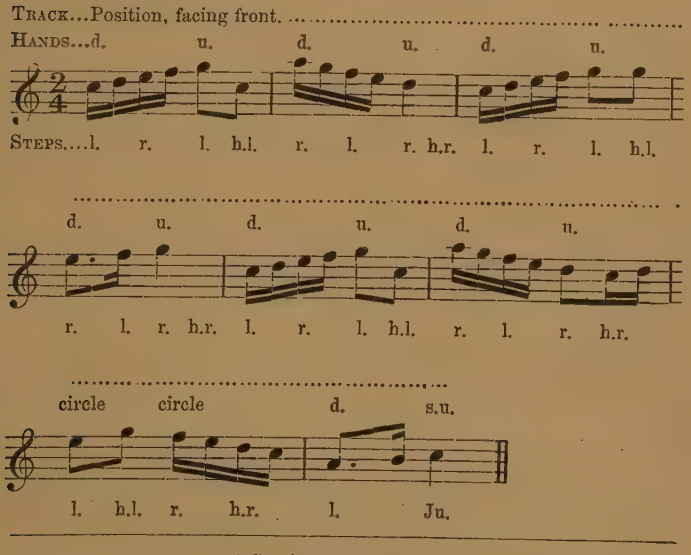
Good-Fellowship.

This is danced in the same way as The Challenge, except that the dancers stand nearly upright. The words are sung as before.

BLUE-EYED STRANGER (Handkerchief Dance).

Dance-in-Position.

The side, standing in position, front formation, dances as vigorously as possible in the following way :—


Track...Position, facing front.
Hands...d. u. d. u. d. u.
Steps....l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.
d. u. d. u. d. u.
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.

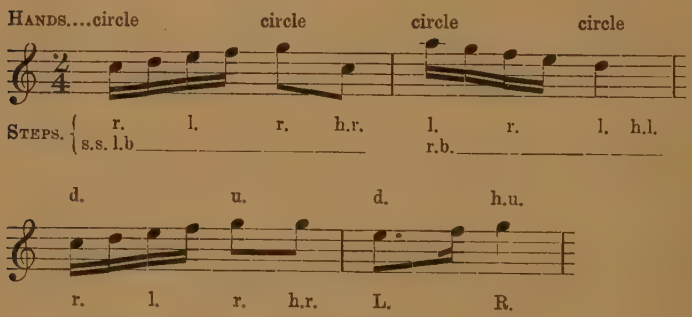
* *See* Apperdix, p.122.

This may be repeated if the dancers so desire. If, however, they decide not to do so, the musician must be instructed to omit bars 9—16 of B music throughout the dance.

Side-Step and Half-Hey.

The following variant may be substituted for the preceding movement.

During the first four bars partners face one another and, standing in position, dance in the way shown in the following diagram. They then do the Half-hey. A repetition of these two movements brings the performers back to their own places:—



Nos. 2, 4 and 5 (and, in the repetition, Nos. 1, 3 and 6) should interpolate a step on the left foot after the last Caper, in order that they may be able to begin the following Half-hey with the right foot.

NOTATION OF THE HEADINGTON DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	BEAN-SETTING (Stick Dance).	
Once-to-yourself.	*See* p. 78.	Column.
A. (1st time).	Half-rounds (*see* p. 78).	Ring.
B. (1st time).	Dib-and-strike (*see* p. 79).	Front.
A. (2nd time).	Cross-over (*see* p. 62).	,,
B. (2nd time).	Dib-and-strike.	,,
A. (3rd time).	Back-to-back (A) (*see* p. 67).	,,
B. (3rd time).	Dib-and-strike.	,,
A. (4th time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B. (4th time).	Dib-and-strike. After the last tap on the last beat of the last bar, all stand erect, face up in col., and cross sticks as in Once-to-yourself. All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	LAUDNUM BUNCHES (Corner Dance).	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1.	Foot-up (A) (*see* p. 60).	Col. to Fr.
B. (1st time, with repeats).	Corners (*see* p. 81).	Column.
A1. (2nd time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B. (2nd time, with repeats).	Corners to places.	Column.
A2. (1st time).	Cross-over (*see* p. 62).	Front.
C. (1st time, with repeats).	Corners-with-capers (*see* p. 82).	Column.
A2. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
C. (2nd time, with repeats).	Corners-with-capers to places with, in last two bars, Ring-and- All-in (*see* p. 75).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	COUNTRY GARDENS (HANDKERCHIEF DANCE).	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1.	Foot-up (A) (*see* p. 60).	Col. to Fr.
B1. 1 to 4.	Hand-striking (*see* p. 83).	Front.
5 to 8.	Half-hey (A) (*see* p. 70).	Col. to Fr.
B1. (repeat).	Same as B1. (first time), to places.	Fr. & Col.
C1.	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B2.	Hand-striking and Half-hey.	Fr. & Col.
B2. (repeat).	Same again, to places.	,,
A2.	Cross-over (*see* p. 62).	,,
B3.	Hand-striking and Half-hey.	,,
B3. (repeat).	Same again, to places.	,,
C2.	Back-to-back (A) (*see* p. 67).	Front.
B4.	Hand-striking and Half-hey.	Fr. & Col.
B4. (repeat).	Same again, with Ring-and-All-in (*see* p. 75).	,,

MUSIC.	MOVEMENTS.	FORMATION.
	CONSTANT BILLY (STICK DANCE).	
Once-to-yourself.	*See* page 78.	Column.
A1.	Foot-up (C) (*see* p. 61).	Col. to Fr.
B1.		
1 to 4.	Stick-tapping (*see* p. 84).	Front.
5 to 8.	Half-hey (A) (*see* p. 70).	Col. to Fr.
9 to 16.	Same as in bars 1 to 8, to places.	Fr. & Col.
A2.	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B2.	Same as in B1.	Fr. & Col.
A3.	Cross-over (*see* p. 62).	Front.
B3.	Same as in B1.	Fr. & Col.
A3. (repeat).	Back-to-back (A) (*see* p. 67).	Front.
B3. (repeat).	Same as in B1. In the last two bars all face up in column, and dance four Capers, partners tapping sticks on the middle beat of the last bar as in Once-to-yourself. ALL-IN.	Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	TRUNKLES (CORNER DANCE).	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1. (1st time).	Foot-up (A.) (*see* p. 60).	Col. to Fr.
B1. (1st time, with repeats).	Corners Stamp-and-strike-feet (right) (*see* p. 85).	Column.
C1. (1st time, with repeats).	Corners (*see* p. 86).	Column.
A1. (2nd time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B1. (2nd time, with repeats).	Corners Stamp-and-strike-feet (left).	Column.
C1. (2nd time, with repeats).	Corners to places.	Column.
A2. (1st time).	Cross-over (*see* p. 62).	Front.
B2. (1st time, with repeats).	Corners Stamp-and-strike-feet (right).	Column.
C2. (1st time, with repeats).	Corners with half-capers (*see* p. 87).	Column.
A2. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
B2. (2nd time, with repeats.)	Corners Stamp-and-strike-feet (left).	Column.
C2. (2nd time, with repeats).	Corners with half-capers to places.	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	TRUNKLES. (CORNER DANCE.) (*Continued*).	
A3. (1st time).	Cross-over (*see* p. 62).	Front.
B3. (1st time, with repeats.)	Corners Stamp-and-strike-feet (right).	Column.
C3. (1st time, with repeats).	Corners with whole-capers (*see* p. 87).	Column.
A3. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
B3. (2nd time, with repeats).	Corners Stamp-and-strike-feet (left).	Column.
C3. (2nd time, with repeats).	Corners with whole-capers to places with, in last two bars, Ring-and-All-in (*see* p. 75).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	RIGS O' MARLOW. (STICK DANCE.)	
Once-to-your-self.	*See* pp. 88 and 78.	Column.
A.	Foot-up (C) (*see* p. 61).	Col. to Fr.
B.		
1 to 4.	Stick-tapping (*see* p. 88).	Front.
5 to 8.	The same again.	Front.
A. (2nd time).	Whole-hey (A) (*see* p. 70)	Col. & Fr.
B. (2nd time).	Same as B first time.	Front.
A. (3rd time).	Cross-over (*see* p. 62).	Front.
B. (3rd time).	The same as B first time.	Front.
A. (4th time).	Back-to-back (A) (*see* p. 67).	Front.
B. (4th time).	The same as B first time. Immediately after the last tap, all face up in column, partners crossing sticks as in Once-to-yourself. ALL-IN.	Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	HOW D'YE DO, SIR? (Corner Dance.)	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1. (1st time).	Foot-up (A) (*see* p. 60).	Col. to Fr.
B. (1st time).	Corners: The Challenge (*see* p. 90).	Col. to Fr.
A1. (2nd time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B. (2nd time).	Corners: The Fight (*see* p. 90).	Col. to Fr.
A1. (3rd time).	Cross-over (*see* p. 62).	Front.
B. (3rd time).	Corners: The Reconciliation (*see* p. 91).	Col. to Fr.
A1. (4th time).	Back-to-back (A) (*see* p. 67).	Front.
B. (4th time).	Corners: Good-Fellowship (*see* p. 91).	Col. to Fr.
A2.	Cross-over with, in the last two bars, Ring-and- All-in (*see* p. 75).	Fr. to Ring.

MUSIC.	MOVEMENTS.	FORMATION.
	BLUE-EYED STRANGER. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1. (1st time).	Foot-up (C) (*see* p. 61).	Col. to Fr.
B1. (1st time).	Dance-in-position (*see* p. 91), or Side-step and Half-hey (repeated) (*see* p. 92).	Front.
A2. (1st time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B2. (1st time).	As in B1.	Front.
A1. (2nd time).	Cross-over (*see* p. 62).	Front.
B1. (2nd time).	As in B1.	Front.
A2. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
B2. (2nd time).	As in B1, with, in the last two bars, Ring-and- ALL-IN (*see* p. 75).	Fr. to Ring.

THE ILMINGTON DANCES.

THE ILMINGTON TRADITION.

The old Ilmington Morris team, which had danced annually for as many years as the oldest inhabitant of the village can recall, was disbanded in 1867, owing to the death of their pipe and tabor player, Tom Arthur. Twenty years later, however, owing to the local interest created by the Bidford Morris dancers, who were just at that time making a fresh start under the direction of Mr. D'arcy de Ferrars, the Ilmington side was reconstituted. As four of the old dancers, including the foreman, Mr. Joseph Johnson, were members of the new team, the break of twenty years cannot have seriously affected the accuracy of the tradition. Two of these dancers, Mr. Michael Johnson and Mr. William Handy, are still living ; and it is from these, together with a younger man, Mr. Michael Handy, who joined the side in 1887, that our knowledge of the Ilmington dances has been derived. Shortly after the revival, the foreman, Mr. Joseph Johnson, died, and his place was taken by his nephew Michael, already mentioned.

The reconstituted team was, unhappily, short-lived; the pipe and tabor player, James Arthur, son of the original player, became too old to play, and as there was no one to take his place, the dancing came to an abrupt conclusion. Since than there has been no serious attempt to revive the ancient tradition at Ilmington.

The dancers of the original team wore white pleated shirts, a diagonal scarf or baldric over the right shoulder and breast, hanging down over the left hip, and trousers of dark cloth.

On their heads they wore black cloth cricket-caps, with seven amber stripes from the centre to the edge. To distinguish him from the other dancers, the foreman wore a cap of many colours.

THE MAID OF THE MILL.

(Linked Handkerchief Dance.)

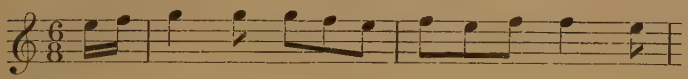
Throughout this dance partners hold between them a handkerchief (or two handkerchiefs knotted together) in their right hands.

The handkerchiefs are raised, right arms almost erect, throughout the Foot-up, Half-hands, Back-to-back, Cross-and-turn, Whole-rounds, and The Spin; also in the Hey, when passing over and outside a couple, and in the Capers. The left arm should hang by the side.

The Spin.

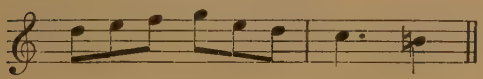
This is performed by each pair of partners in position. Each dancer, raising his right hand well above his head, moves twice round a small circle, odd numbers counter-clockwise, even numbers clockwise, each circuit being completed in two bars of music. The steps are shown in the following diagram:—

Track.....Move round circle, c.-cl., to position.



Steps..... l. h.l. r. h.r. l. h.l. r. h.r.

Move round again to position.



l. h.l. r. h.r. l. j.

The above steps and circles are those of odd numbers. Even numbers reverse the feet and the direction of the circles.

The Hey.

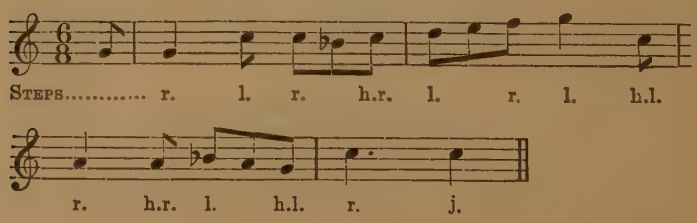
This movement is performed in six changes. In the first Half-hey the three changes are as follows:—

1. The first couple faces down, the second up. First and second couples change places, Nos. 1 and 2 moving between Nos. 3 and 4, and under their handkerchief; simultaneously, Nos. 5 and 6, raising the handkerchief between them, make a three-quarter turn outward, No. 5 clockwise, No. 6 counter-clockwise, and face up.
2. First and third couples change places, Nos. 5 and 6 moving between Nos. 1 and 2, and under their handkerchief; while Nos. 3 and 4 make a half-turn outwards and face down.
3. Second and third couples change places and face front, Nos. 3 and 4 passing between Nos. 5 and 6, and under their handkerchief; while Nos. 1 and 2 make a three-quarter turn outwards and face front.

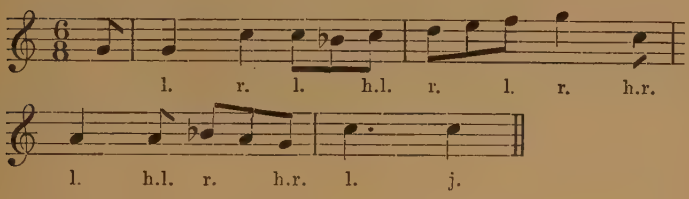
The second half of the movement is performed in like manner, the first couple successively passing between Nos. 3 and 4 and outside Nos. 5 and 6, the latter couple passing outside Nos. 3 and 4, and each couple turning outward, the first and the third couples at the top, the second couple at the bottom.

The steps, as danced by Nos. 1, 4 and 5, are shown in the following diagram:—

First Half-Hey.



SECOND HALF-HEY.



Nos. 2, 3 and 6 reverse the feet.

THE OLD WOMAN TOSSED UP IN A BLANKET

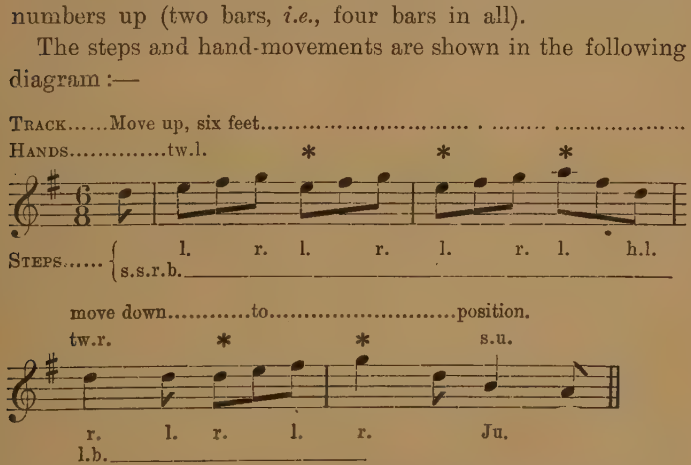
(HANDKERCHIEF DANCE).

UP-AND-DOWN.

Odd numbers, facing front, move up, sideways, about six feet; while even numbers move down an equal distance in a similar way (two bars).

These movements are then repeated in the reverse direction, odd numbers moving down to position, even numbers up (two bars, *i.e.*, four bars in all).

The steps and hand-movements are shown in the following diagram:—



Even numbers reverse the direction of the movements.

SHEPHERDS' HEY (Stick or Hand-Clapping Dance).

Except when otherwise directed each dancer holds his stick by the end in his right hand and, when not actively using it, lowers his right arm to his side.

If sticks are not used the dancers may carry a handkerchief in each hand, tied on to the middle finger, or, which is the more usual practice, may dispense with handkerchiefs altogether.

Throughout the dance partners jump and, at the same moment, strike their sticks together on the middle beats of the fourth and eighth bars of A music; when facing one another they strike by moving their sticks from right to left; when standing side by side, in the way described in Once-to-yourself. If sticks are not used each dancer when jumping claps his hands together at forehead-level.

Once-to-Yourself.

The side stands in column, facing up. Partners cross sticks above their heads, odd numbers holding their sticks behind those of their partners. On the middle beat of the fourth bar all jump, odd numbers at the same moment striking their sticks against those of their partners.

If sticks are not used each dancer when jumping claps his hands together at forehead-level.

Hands.

The hand-movements, if sticks are not used, are as in Foot-up (B), with the exception of the clapping specified for A music.

Foot-Up.

During the first half of this figure, which is executed in a stationary position, the sticks are held crossed as in Once-to-yourself; when facing down, after the turn, the sticks are again crossed, even numbers, however, now holding their

sticks behind those of their partners. At the conclusion of the movement partners face and, at the jump, tap sticks by moving them from right to left.

STICK-TAPPING.

All stand in position, facing front, and perform the following movements:—

B. Music.

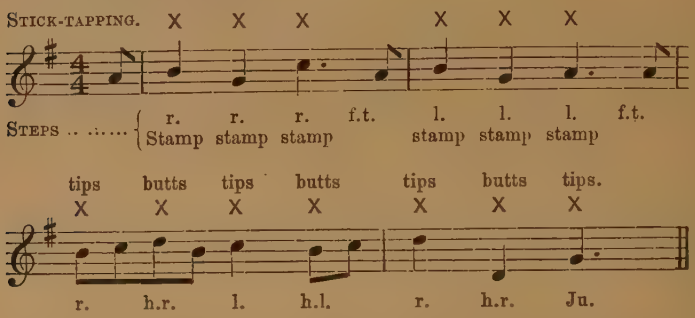
Bar 1.—Even numbers, grasping their sticks at both ends, hold them up horizontally, at chin-level, and forward about twelve inches. On each of the first three beats of the bar odd numbers tap their partners' sticks in the middle. At the same time, and synchronously with the taps, all stamp three times with the balls of the feet, odd numbers with right feet, even numbers with left.

Bar 2.—Even numbers strike their partners' sticks in the way described in the first bar. All stamp as before, but with reverse feet.

Bar 3.—All hold their sticks by the middle, points up, hands at chin-level. On the first beat of the bar, slanting their sticks outward, they strike the tips together, moving them from right to left; on the second beat of the bar, slanting the sticks inward, they strike the butt ends together, moving them from left to right; on the third and fourth beats these two movements are repeated.

Bar 4.—On the first and second beats of the bar partners strike alternately with the tip and butt ends of their sticks as in the corresponding beats of bar 3. On the third beat they move their arms well out to the right and then, with a reverse movement, bring the tips of their sticks violently together.

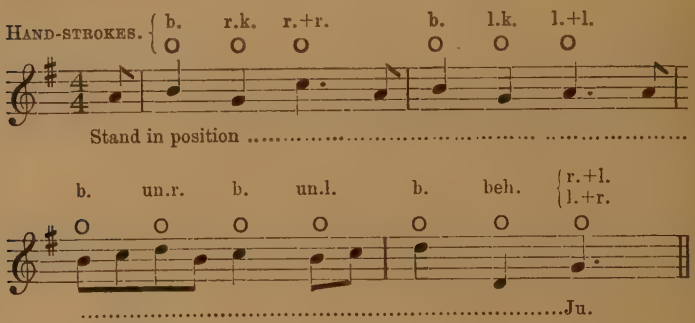
The steps which accompany these movements are shown in the following diagram :—



The above steps are those of odd numbers. Even numbers reverse the feet.

Hand-Clapping.

When sticks are not used, instead of stick-tapping the dancers clap hands in the following way :—



At b., each dancer claps his hands ;

„ r. + r., partners strike right hands together, moving them from right to left ;

„ l. + l., partners strike left hands together, moving them from left to right ;

At r. + l., } partners, with a forward movement of both arms,
„ l. + r., } strike both hands together, left against right, and right against left, hands vertical;

„ r.k., each dancer raises his right knee and strikes it with the palm of his right hand;

„ l.k., each dancer raises his left knee and strikes it with the palm of his left hand;

„ un.r., each dancer raises his right thigh and claps his hands under it;

„ un.l., each dancer raises his left thigh and claps his hands under it;

„ beh., each dancer claps his hands behind his back.

THE CUCKOO'S NEST

(Stick or Hand-clapping Dance).

When this dance is performed with hand-clapping it is executed in precisely the same way as Shepherds' Hey.

If, however, sticks are used, the stick-tapping section to the first four bars of B music is varied in the following way.

Stick-Tapping.

In each of the first two bars of B music partners strike each other's sticks three times in the middle, and stamp as in the corresponding bars of Shepherds' Hey. This process is repeated in the third and fourth bars. Sometimes, however, the Ilmington dancers used to perform these last two bars also as in Shepherds' Hey. Dancers may choose whichever method they prefer.

THE BLACK JOKE

(Stick or Hand-clapping Dance).

Throughout the dance partners jump and tap sticks (or each dancer jumps and claps his hands together) on the middle beats of the sixth and twelfth bars of A music.

Once-to-Yourself.

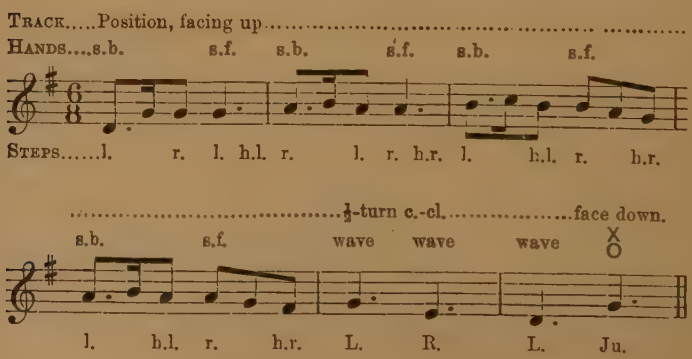
The side stands in column, facing up, partners holding their sticks as in Shepherds' Hey. On the first and middle beats of the fifth bar and the first beat of the sixth bar all caper three times, beginning with outside feet, with sticks crossed. On the middle beat of the sixth bar all jump and tap sticks (or clap hands) as in Shepherds' Hey.

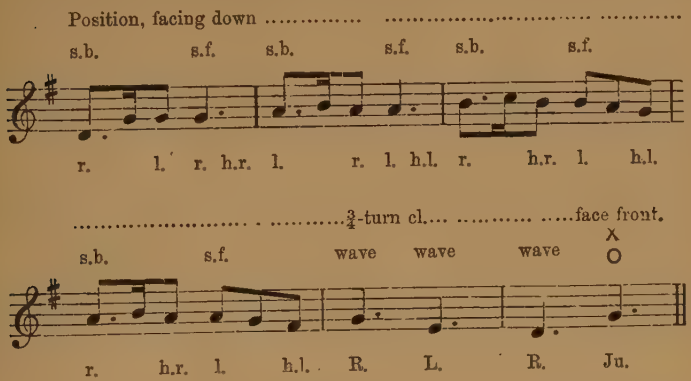
Foot-Up.

The first four bars are danced in a stationary position, partners still holding their sticks crossed as in Once-to-yourself. In the fifth and sixth bars all make a half turn and face down. Partners tap sticks (or clap hands) on the middle beat of the sixth bar, even numbers holding their sticks above their heads, slanting outward, to be struck from the front by odd numbers.

In the following four bars all dance in position and, in the last two bars, make a three-quarter turn outward, face front, and tap sticks on the middle beat of the last bar.

The steps, &c., are shown in the following diagram, the hand-movements given being made only when sticks are not used :—


Track.....Position, facing up.....
Hands....s.b. s.f. s.b. s.f. s.b. s.f.
Steps.....l. r. l. h.l. r. l. r. h.r. l. h.l. r. h.r.
.....¾-turn c.-cl.....face down.
s.b. s.f. wave wave wave
l. h.l. r. h.r. L. R. L. Ju.



The above steps and turns are those of odd numbers. Even numbers reverse the feet and the direction of the turns.

Half-Hands, Back-to-Back, and Cross-and-Turn.

The steps in these figures and (when sticks are not used) the hand-movements are the same as those of the Foot-up (*see* above diagram). The first half of each evolution is completed at the end of the fourth bar, and the second half at the end of the tenth bar. Bars 5 and 6 and 11 and 12 are danced in position, facing front.

Whole-Rounds with Caper-out.

This is danced in the same way as the preceding movements, except that in the last two bars the side dances in column formation, facing up.

Half-Hey.

As above, except that in bars 5 and 6 and 11 and 12 all make a three-quarter turn, odd numbers clockwise, even numbers counter-clockwise.

Stick-Tapping.

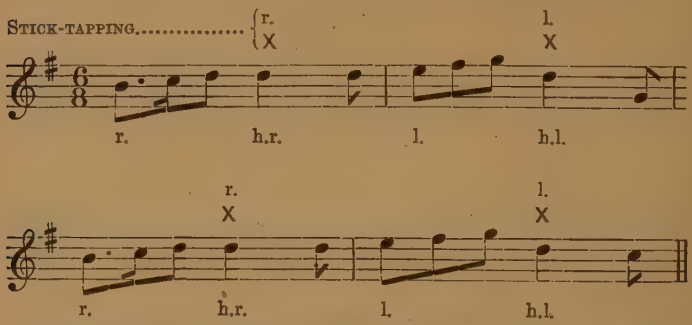
Music.

Bar 1.—On the middle beat partners tap sticks by moving them from right to left.

Bar 2.—Partners, changing their sticks from right to left hands, strike them together on the middle beat of the bar, moving them from left to right.

Bars 3 and 4 the same as Bars 1 and 2.

The steps, &c., are shown in the following diagram:—



Nos. 2, 3 and 6 should interpolate a step with the right foot on the last quaver of the last bar, in order that they may begin the following evolution, the Half-hey, with the left foot.

Hand-Clapping.

This is executed in the same way as in Shepherds' Hey, allowing for the difference of rhythm induced by the compound time; that is to say, the handstrokes will fall on the 1st, 3rd and 4th quavers in the first, second and fourth bars, and on the 1st, 3rd, 4th and 6th quavers in the third bar.

NOTATION OF THE ILMINGTON DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	THE MAID OF THE MILL (LINKED HANDKERCHIEF DANCE).	
Once-to-your-self.	Ju. on last half bar.	Column.
A1. (1st time).	Foot-up (B) (*see* pp. 61 & 103).	Col. to Fr.
B1. (1st time). 1 to 4.	The Spin (*see* p. 103).	Front.
5 to 8.	Half-hey (*see* pp. 103-4).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* pp. 65 and 103).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. & Col.
A1. (3rd time).	Back-to-back (B) (*see* pp. 68 and 103).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. & Col.
B2. (3rd time)	Same as B1, first time.	Fr. & Col.
A1. (4th time).	Cross-and-turn (*see* pp. 64 and 103).	Front.
B1. (4th time).	Same as B1, first time.	Fr. & Col.
B2. (4th time).	Same as B1, first time.	Fr. & Col.
A2.	Whole - rounds - and - caper - out (*see* pp. 69 and 103).	Ring to Column.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	THE OLD WOMAN TOSSED UP (HANDKERCHIEF DANCE).	
Once-to-your-self.	Ju. on the last half bar.	Column.
A1. (1st time).	Foot-up (B) (*see* p. 61).	Col. to Fr.
B1. (1st time).		
1 to 4.	Up-and-down (*see* p. 105).	Front.
5 to 8.	Half-hey (B) (*see* p. 72).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 65).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. to Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 68).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. & Col.
B2. (3rd time).	Same as B1, first time.	Fr. & Col.
A1. (4th time).	Cross-and-turn (*see* p. 64).	Front.
B1. (4th time).	Same as B1, first time.	Fr. & Col.
B2. (4th time).	Same as B1, first time.	Fr. & Col.
A2.	Whole - rounds - and - caper - out (*see* p. 69).	Ring to Column.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERDS' HEY (STICK OR HAND-CLAPPING DANCE).	
Once-to-yourself.	*See* p. 106.	Column.
A1. (1st time).	Foot-up (B) (*see* pp. 61 & 106).	Col. to Fr.
B1. (1st time). 1 to 4.	Stick-tapping or Hand-clapping (*see* pp. 107-9).	Front.
5 to 8.	Half-hey (B) (*see* p. 72).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 65).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. to Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 68).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. to Col.
B2. (3rd time).	Same as B1, first time.	Fr. to Col.
A1. (4th time).	Cross-and-turn (*see* p. 64).	Front.
B1. (4th time).	Same as B1, first time.	Fr. to Col.
B2. (4th time).	Same as B1, first time.	Fr. to Col.
A2.	Whole - rounds - and - caper - out (*see* p. 69). ALL-IN.	Ring to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE CUCKOO'S NEST (STICK OR HAND-CLAPPING DANCE).	
Once-to-your-self.	*See* p. 109.	Column.
A1. (1st time).	Foot-up (B) (*see* p. 61).	Col. to Fr.
B1. (1st time). 1 to 4.	Stick-tapping or Hand-clapping (*see* p. 109).	Front.
5 to 8.	Half-hey (B) (*see* p. 72).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 65).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. to Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 68).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. to Col.
B2. (3rd time).	Same as B1, first time.	Fr. to Col.
A1. (4th time).	Cross-and-turn (*see* p. 64).	Front.
B1. (4th time).	Same as B1, first time.	Fr. to Col.
B2. (4th time).	Same as B1, first time.	Fr. to Col.
A2.	Whole - rounds - and - caper - out (*see* p. 69). ALL-IN.	Ring to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE BLACK JOKE (STICK OR HAND-CLAPPING DANCE).	
Once-to-your-self.	*See* p. 110.	Column.
A1. (1st time).	Foot-up (*see* p. 110).	Col. to Fr.
B1. (1st time).		
1 to 6.	Stick-tapping or Hand-clapping (*see* p. 112).	Front.
7 to 12.	Half-hey (B) (*see* p. 111).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 111).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. & Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 111).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. to Col.
B2. (3rd time).	Same as B1, first time.	Fr. to Col.
A1. (4th time).	Cross-and-turn (*see* p. 111).	Front.
B1. (4th time).	Same as B1, first time.	Fr. to Col.
B2. (4th time).	Same as B1, first time.	Fr. to Col.
A2.	Whole - rounds - and - caper - out (*see* p. 111). ALL-IN.	Ring to Column.

THE TIDESWELL DANCE.

THE TIDESWELL TRADITION.

The Processional Morris, presently to be described, is danced annually at Tideswell (Derbyshire) by the members of the Oddfellows' Club, at 6.30 p.m., on the Monday in Wakes Week, *i.e.*, the week following the Sunday nearest to June 24th. The procession, which this year consisted of about twenty-four couples, is headed by the band. The dancers are dressed in their ordinary clothes, without coats, and wear the regalia of their Order. The procession starts from the Club house, and passes along the main streets of the town, drawing up before the chief houses, inns, &c. Before each of these the dance is performed in a stationary position for a few minutes, after which a short pause is made, the dancers partake of refreshment and pass on.

On the following Thursday, School-Feast day, the dance is performed by the school-children and adults of both sexes; and again on the Saturday by the junior members of the Oddfellows' Club.

PROCESSIONAL MORRIS.

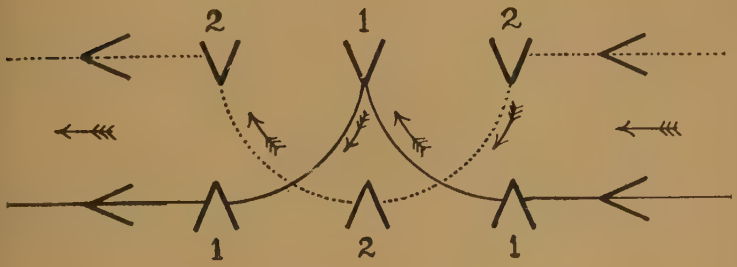
This may be used as a Morris-on as well as a Morris-off—that is, the side may dance it on to the ground upon which they are going to perform and then off it again when their performance is finished. The movement is as follows:—

During Once-to-yourself all stand in column, facing up, and, on the middle beat of the last bar, throw up their hands as high as, or a little higher than, head-level, with arms slightly bent at the elbows (s.h.f.).

During A1 the dancers move forward to the Morris-step (without hop) in the direction and at the rate set by the leaders (four bars).

At the beginning of B1, all make a quarter-turn, odd numbers clockwise, even numbers counter-clockwise, and face front. During bars 1 and 2 they dance diagonally across, each moving in an arc clockwise, odd numbers obliquely to the left, even numbers obliquely to the right. Partners face each other all the time, as in Gipsies or Whole-Gip (*see* Part III., p. 31); thus at the middle beat of bar 2 all are again facing front, but files have changed sides, and are also several feet in advance of the position they occupied at the beginning of the movement. In bars 3 and 4 the files return to their original sides by the same process, odd numbers now moving to the right, even numbers to the left.

The following diagram shows the track of any pair of dancers :—



At the beginning of A2 all make a quarter-turn, odd numbers counter-clockwise, even numbers clockwise, and dance straight forward as in A1. The two movements are then repeated alternately with the two strains of the music until the dancers reach their destination, where they may have to dance for a few bars without moving forward before All-in is called. At the middle beat of the last bar it is suggested that the dancers should face up in column formation.

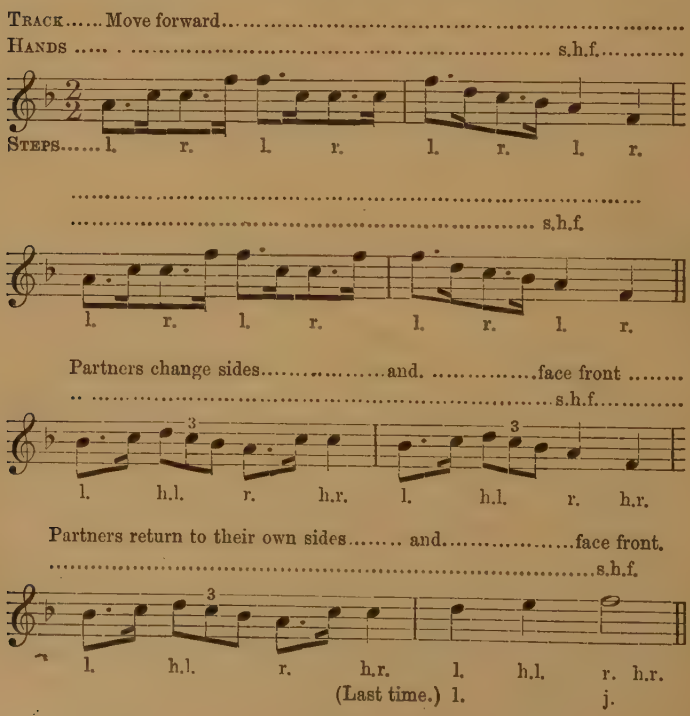
The hand-movements are very simple. Ordinarily, the arms hang by the sides, loosely and easily : but in the middle

beats of the second and fourth bars of both A and B music the hands are thrown up as described in Once-to-yourself.

When the dance is performed in a stationary position, the dancers face front in A music: while the crossing movement in B music becomes precisely the same as Gipsies, described in Part III.

The dance is simple enough, but very effective if due attention be paid to the dressing of the lines and to preserving equal distances between the dancers. This is not very difficult to achieve when the side is moving straight ahead, but care will be needed if the corners are to be turned neatly.

The steps, &c., are shown in the following diagram :—


Track..... Move forward.....
Hands ..... s.h.f.....
Steps..... l. r. l. r. l. r. l. r.
..... s.h.f.
l. r. l. r. l. r. l. r.
Partners change sides..... and. ..... face front .....
..... s.h.f.....
3
3
l. h.l. r. h.r. l. h.l. r. h.r.
Partners return to their own sides..... and..... face front.
..... s.h.f.
3
l. h.l. r. h.r. l. h.l. r. h.r.
(Last time.) l. j.

APPENDIX.

CONSTANT BILLY.

In this dance the stick-tapping may be performed in the following slightly different, but rather simpler way :—

Bar 1.—As in first version.

Bar 2.—As in first version.

Bar 3.—As in Bar 1.

Bar 4.—On the first beat, even numbers strike the butts of their partners' sticks with the tips of their own; while on the middle beat, odd numbers strike the tips of their partners' sticks with the tips of their own.

In the last bar even numbers, after striking, on the first beat of the bar, must immediately hold up their sticks horizontally to receive the return stroke.

RIGS O' MARLOW.

As in Constant Billy, the stick-tapping may be varied in rather a simpler way, thus :—

Bar 1.—As in first version.

Bar 2.—As in first version.

Bar 3.—As in Bar 1.

Bar 4.—Even numbers strike the butts of their partners' sticks with the tips of their own on the first and second beats of the bar.

On the third and fourth beats of the bar, odd numbers strike the tips and then the butts of their partners' sticks with the tips of their own.

35882.

HOW D'YE DO, SIR?

The Reconciliation.

It is possible that this figure is corrupt. Originally it may have been a repetition of The Fight, in which the dancers struck out with the left instead of the right arms. This, at any rate, is the procedure in a very similar dance, Swaggering Boney (*see* Part IV., p. 49).

THE MAID OF THE MILL.

Half-rounds may be substituted for Whole-rounds, the concluding figure of the dance. The only change that this involves is that on the completion of the first half of the figure, the dancers turn outwards and retrace their steps, instead of continuing in the same direction. All Caper-out as in Whole-rounds.

THE ORDER OF THE MOVEMENTS.

There is some doubt in our minds as to the Headington practice with regard to the order of the movements in the several dances. It is possible that the Whole-hey, instead of being the first, should be the last figure, the normal order being Cross-over, Back-to-back, Whole-hey. The matter is of little importance, but, judging by analogy, this is probably the correct order.

35882

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THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS-MEN

OF

ENGLAND

BY

CECIL J. SHARP

AND

HERBERT C. MACILWAINE.

PART II.

SECOND EDITION
REVISED AND ENTIRELY RE-WRITTEN

LONDON:
NOVELLO AND COMPANY, LTD.

1919.
MADE IN ENGLAND.

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(Sets III. and IV., price 3*s.* each.)

LONDON: NOVELLO AND COMPANY, LTD.

PREFACE.

The original edition of this book was published ten years ago when the revival of folk-dancing was still in its infancy, so that a second edition has been long overdue. It will be seen that besides revising the technical descriptions and bringing them into line with the enlarged method of notation used in the other volumes of this series, three of the old dances have been omitted and seven new ones added, five of the latter representing a fresh and hitherto undiscovered tradition.

To my great loss and infinite sorrow Herbert C. MacIlwaine, my friend and colleague, died two years ago and I have therefore been compelled to work upon this book single-handed. On several occasions, however, before his decease we had discussed the necessity of re-writing this volume, and I know that he would have approved the general lines upon which this has now been done.

I wish to acknowledge my indebtedness to Miss Janet Blunt for discovering the Adderbury Dances and for bringing them to my notice; to Mr. William Walton for giving me the necessary technical information respecting those dances; to Mr. William Kimber, Junior, for once again helping me to revise my descriptions of the Headington Dances; and to Miss Maud Karpeles for assisting me to note the Adderbury Dances and for material aid in the preparation of this book.

C. J. S.

July, 1919.

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CONTENTS.

PAGE.

THE HEADINGTON DANCES 7

HANDKERCHIEF DANCES:—

HANDS 7
GETTING UPSTAIRS 7
DOUBLE SET BACK 8
HASTE TO THE WEDDING 8

STICK DANCES:—

HUNTING THE SQUIRREL 9
RODNEY 11
HEADINGTON MORRIS REEL 12

NOTATION OF THE HEADINGTON MORRIS DANCES ... 14

MORRIS JIGS 20

POSITIONS, ETC. 20
SIDE-STEP 21
JOCKIE TO THE FAIR 21
OLD MOTHER OXFORD 25
THE OLD WOMAN TOSSED UP IN A BLANKET ... 28
SHEPHERDS' HEY 31
BACCA PIPES 34

THE ADDERBURY DANCES... 45

THE ADDERBURY TRADITION 45
EVOLUTIONS 46

PAGE.

STICK DANCES 50
CONSTANT BILLY 50
LADS A BUNCHUM 52
SWEET JENNY JONES 54

HANDKERCHIEF DANCES... 57
HANDS 57
THE BUFFOON 58
THE BLACK JOKE 61

NOTATION OF THE ADDERBURY DANCES 64

THE HEADINGTON DANCES.*

HANDS.

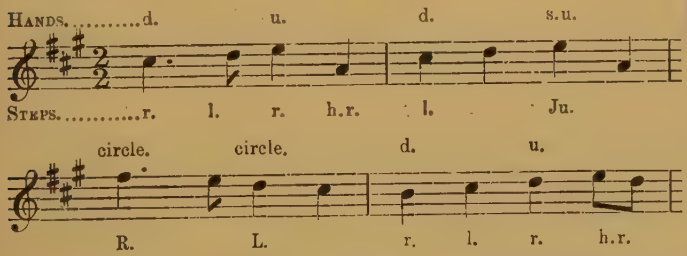
Circle and Straight-Up (s.u.).

These movements which occur in the final bar of the cross-step may be done in either of two ways : (1) by making one large circle, sweeping the hands well forward and bringing them together above the head on the middle beat of the bar; or (2) by making two circles, the first one in the usual position, hands apart, and the second, a very small one, with the hands above the head and close together.

GETTING UPSTAIRS (Handkerchief Dance).

Dance and Half-Hey.

During the first four bars partners face one another and, standing in position, dance in the way shown in the following diagram. They then do the Half-hey with the Cross-back-step. A repetition of these two movements brings the performers back to their places.



Nos. 2, 4 and 5 (and, in the repetition, Nos. 1, 3, and 6) should substitute a step on the left foot for the last step in the diagram in order that they may begin the Half-hey with the right foot.

* Continued from Part I.

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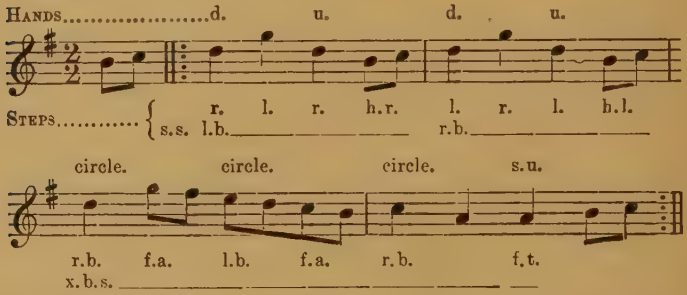
DOUBLE SET BACK (Handkerchief Dance).

SIDE-STEP.

During the first four bars all dance in position in the way shown in the following diagram. This movement is then repeated.

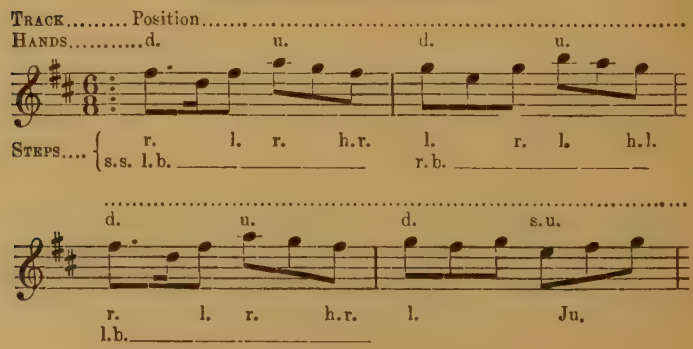


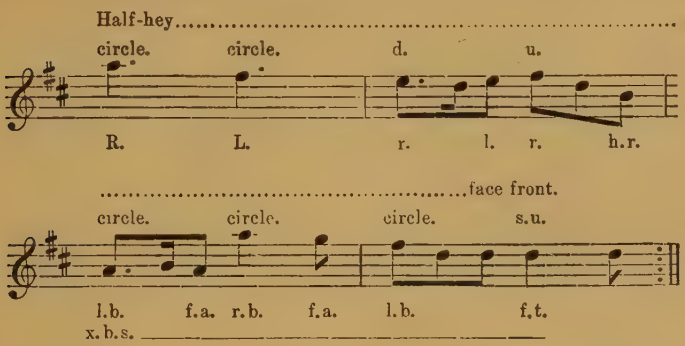
In the first bar all make a quarter-turn counter-clockwise, odd numbers facing up, even numbers down. In the second bar all make a half-turn clockwise, odd numbers facing down, even numbers up. In the third bar all face front.

All the movements to A music in this dance are "doubled," *i.e.*, repeated.

HASTE TO THE WEDDING (Handkerchief Dance).

SIDE-STEP AND HALF-HEY.





In the last four bars Nos. 2, 4, and 5 (and, in the repetition, Nos. 1, 3, and 6) reverse the footing.

HUNTING THE SQUIRREL (Stick Dance).

In this dance each dancer holds his stick by the middle in the right hand. There are no hand-movements; when the sticks are not being used the performers lower their arms to their sides.

Partners tap their sticks from right to left on the middle beats of the fourth and eighth bars of Whole-hey, Cross-over, and Back-to-back. On the middle beat of the fourth bar of the Foot-up, partners strike their sticks as in Once-to-yourself, and on the middle beat of the last bar by moving them from right to left.

Once-to-yourself.

The side stands in column, facing up. Partners cross sticks horizontally at waist level, as in Bean-Setting, odd numbers resting their sticks upon those of their partners. On the middle beat of the fourth bar odd numbers tap their partners' sticks.

Tap-and-Bow.

In the first two bars partners face, stand in position, and tap their sticks in the following manner :—

Bar 1.—On the first beat odd numbers strike the butts of their partners' sticks with the tips of their own ; on the middle beat even numbers strike the butts of their partners' sticks with the tips of their own.

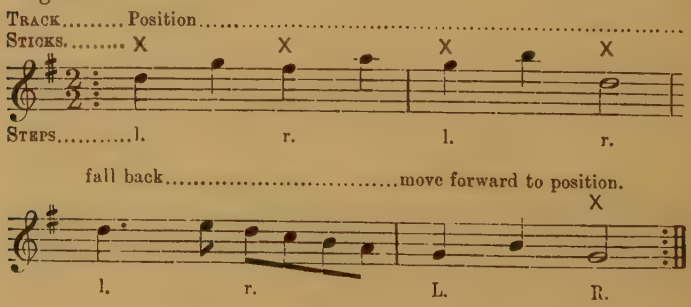
Bar 2.—On the first beat odd numbers strike the butts of their partners' sticks with the tips of their own, and on the middle beat the tips of their partners' sticks with the tips of their own.

When a dancer's stick is being struck he must hold it up by the middle, horizontally, about twelve or fourteen inches in front of him and at chin-level ; his hand must be below the stick and turned inward so that the palm and fingers are set toward him. When the stick is so held, the end on the holder's right is called the tip, that on his left the butt.

In the third bar all fall back two steps, bowing and bending their heads as they do so while swinging their right arms backward and slightly behind the body.

In the fourth bar all move forward two capers (executed quietly) to places, raising their bodies to an erect position as they do so. On the middle beat of the bar odd numbers strike the butts of their partners' sticks with the tips of their own.

The steps and movements are shown in the following diagram :—



RODNEY (Stick Dance).

In this dance, the dancers carry their sticks in the middle with right hands and partners strike their sticks together in all the movements to A music as in Hunting the Squirrel.

In B music partners tap sticks in the following manner :—

Bar 1.—On the third and fourth beats odd numbers strike the butts of their partners' sticks with the tips of their own.

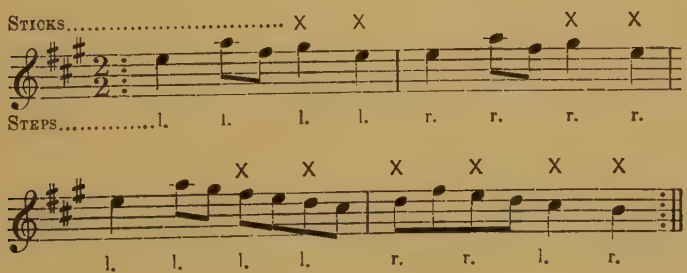
Bar 2.—On the third and fourth beats even numbers strike the butts of their partners' sticks with the tips of their own.

Bar 3.—As in bar 1.

Bar 4.—On the first and second beats even numbers strike the butts of their partners' sticks with the tips of their own ; while on the third beat odd numbers strike the butts and on the fourth beat the tips of their partners' sticks with the tips of their own.

These movements are then repeated.

The foot-movements are shown in the following diagram :—



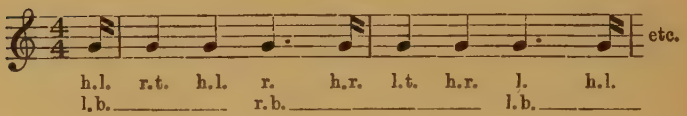
HEADINGTON MORRIS REEL.

The performers wear bells but do not carry handkerchiefs.

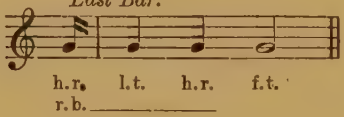
The Hey is danced to the 4/3 step with quiet "Down and Up" hand-movements.

The Dance and Cross-over are danced to the Reel-step as follows:—

REEL-STEP.



Last Bar.



r.t. = toe of right foot.

l.t. = toe of left foot.

The legs are crossed as in the ordinary side-step, but the whole weight of the body is supported on the hinder foot, while the toe of the front foot is pointed as in the Scottish Reel. On the third beat of each bar the free foot in front is swung back with a semi-circular movement, placed behind the hinder foot and the weight of the body transferred to it.

In the second half of the dance the heel instead of the toe is planted on the ground, toe up.

Throughout the Reel-step the arms are held akimbo, palms inward.

THE DANCE.

Files face one another and dance in position to reel-step with toe or heel, as directed.

The Cross-over.

In the first four bars the dancers cross over to the opposite side, passing by the right, and in the following four bars turn and face front, dancing the reel-step throughout the movement, with toe or heel, as directed (8 bars).

All-In.

At the end of the final Whole-hey, all face up, and substitute a caper for the last jump. All stand in position for a moment with one leg out and hands high-up.

MUSIC.	MOVEMENTS.	FORMATION.
	GETTING UPSTAIRS. (HANDKERCHIEF DANCE.)	
Once-to-your-self (4 bars).	Ju. on last half-bar.	Column.
A1 (1st time).	Foot-up (**A**) with Cross back-step (see Part I., p.60).	Col. to Fr.
B1 (1st time).	Dance and Half-hey (see p. 7 and Part I., p. 70).	Fr. & Col.
B1 (repeat).	Same as **B1**, 1st time, to places.	Fr. & Col.
A2 (1st time).	Whole-hey (**A**) with Cross-back-step (see Part I., p. 70).	Col. & Fr.
B2 (with repeat). (1st time).	Same as **B1**, 1st time, with repeat.	Fr. & Col.
A1 (2nd time).	Cross-over with Cross-back-step (see Part I., p. 62).	Front.
B1 (with repeat). (2nd time).	Same as **B1**, 1st time, with repeat.	Fr. & Col.
A2 (2nd time).	Back-to-back with Cross-back-step (see Part I., p. 67).	Front.
B2 (with repeat). (2nd time).	Same as **B1**, 1st time, with repeat, ending with Ring-and-All-in (see Part I., p. 75).	Fr. & Col. to Ring.

DOUBLE-SET-BACK.

(HANDKERCHIEF DANCE.)

MUSIC.	MOVEMENTS.	FORMATION.
Once-to-yourself. (8 bars).	Ju. on last half-bar	Column.
A1 (1st time).	Foot-up (**A**) with Cross-back-step, repeated (see Part I., p. 60).	Col. to Fr.
B (1st time).	Side-step (see p. 8).	Col. & Fr.
A1 (2nd time).	Whole-hey (**A**) with Cross-back-step, repeated (see Part I., p. 70).	Col. & Fr.
B (2nd time).	Same as B (1st time).	Col. & Fr.
A1 (3rd time).	Cross-over with Cross-back-step, repeated (see Part I., p. 62).	Front.
B (3rd time).	Same as **B**, 1st time.	Col. & Fr.
A1 (4th time).	Back-to-back (**A**) with Cross-back-step, repeated (see Part I., p. 67).	Front.
B (4th time).	Same as **B**, 1st time.	Col. & Fr.
A2.	Whole-hey (**A**) with Cross-back-step, repeated, ending with Ring-and-All-in (see Part I., p. 75).	Col. & Fr. to Ring.

MUSIC.	MOVEMENTS.	FORMATION.
	HASTE TO THE WEDDING. (HANDKERCHIEF DANCE.)	
Once-to-your-self. (8 bars.)	Ju. on last half-bar.	Column.
A (1st time).	Foot-up (A) with Cross-back-step (see Part I., p. 60).	Col. to Fr.
B1 (1st time).	Side-step and Half-hey (see p. 8 and Part I., p. 70).	Fr. & Col.
B2 (1st time).	Same as B1.	Fr. & Col.
A (2nd time).	Whole-hey with Cross-back-step (see Part I., p. 70).	Col. & Fr.
B1 & **B2** (2nd time).	Same as B1 and B2, 1st time.	Fr. & Col.
A (3rd time).	Cross-over with Cross-back-step (see Part I., p. 62).	Front.
B1 & **B2** (3rd time.)	Same as B1 and B2, 1st time.	Fr. & Col.
A (4th time).	Back-to-back (**A**) with Cross-back-step (see Part I., p. 67).	Front.
B1 & **B2** (4th time).	Same as B1 and B2, 1st time, ending with Ring-and-ALL-IN (see Part I., p. 75).	Fr. & Col. to Ring.

MUSIC.	MOVEMENTS.	FORMATION.
	HUNTING THE SQUIRREL. (STICK DANCE.)	
Once-to-yourself. (4 bars.)	See p. 9.	Column.
A1 (1st time).	Foot-up (C) with Cross-back-step (see Part I., p. 61).	Col. to Fr.
B (1st time).	Tap-and-bow (see p. 10).	Front.
A1 (2nd time).	Whole-hey (A) with Cross-back-step (see Part I., p. 70).	Col. & Fr.
B (2nd time).	Same as B, 1st time.	Front.
A1 (3rd time).	Cross-over with Cross-back-step (see Part I., p. 62).	Front.
B (3rd time).	Same as B, 1st time.	Front.
A1 (4th time).	Back-to-back (A) with Cross-back-step (see Part I., p. 67).	Front.
B (4th time).	Same as B, 1st time.	Front.
A2.	Whole-hey (A) with Cross-back-step (see Part I., p. 70) ending with four capers in column, partners tapping sticks on the middle beat of the last bar as in Once-to-yourself. ALL-IN.	Col. & Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	RODNEY. (Stick Dance.)	
Once to yourself (4 bars).	As in Hunting the Squirrel (see p. 9).	Column.
A1 (1st time).	Foot-up (C) with Cross-back-step (see Part I., p. 61).	Col. to Fr.
B (1st time).	Stick-tapping (see p. 11).	Front.
A1 (2nd time).	Whole-hey (A) with Cross-back-step (see Part I., p. 70).	Col. & Fr.
B (2nd time).	Same as B, 1st time.	Front.
A1 (3rd time).	Cross-over with Cross-back-step (see Part I., p. 62).	Front.
B (3rd time).	Same as B, 1st time.	Front.
A1 (4th time).	Back-to-back (A) with Cross-back-step (see Part I., p. 67).	Front.
B (4th time).	Same as B, 1st time.	Front.
A2.	Whole-hey (A) with Cross-back-step, (see Part I., p. 70) ending with four capers in column, partners tapping sticks on the middle beat of the last bar as in Once-to-yourself. All-in.	Col. & Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	HEADINGTON MORRIS REEL.	
Once-to-yourself (8 bars).	Ju. on last half-bar.	Column.
A1 (with repeat) (1st time).	Whole-hey (A) twice, without Cross-back-step (see Part I., p. 70).	Col. & Fr.
B1 (1st time).	The Dance (see p. 12). Reel-step with toe.	Front.
B2 (1st time).	Cross-over to opposite sides (see p. 13). Reel-step with toe.	Front.
A1 (with repeat) (2nd time).	Same as A1, 1st time, on opposite sides.	Col. & Fr.
B1 & **B2** (2nd time).	Same as B1 and B2, 1st time, to places. Reel-step with toe.	Front.
A1 (with repeat) (3rd time).	Same as A1, 1st time.	Col. & Fr.
B1 & **B2** (3rd time).	Same as B1 and B2, 1st time. Reel-step with heel.	Front.
A1 (with repeat) (4th time).	Same as A1, 1st time, on opposite sides.	Col. & Fr.
B1 & **B2** (4th time).	Same as B1 and B2, 1st time, to places. Reel-step with heel.	Front.
A2.	Whole-hey (once), and ALL-IN (see p. 13).	Col. & Fr. to Col.

MORRIS JIGS.

The Morris Jig is a solo dance in which are incorporated the most characteristic steps and hand-movements of the Set Morris, often in more elaborate and developed forms. Although, strictly speaking, a solo dance, the Jig is frequently performed by two dancers, facing one another, or side by side, the second dancer repeating each section of the dance immediately after its performance by the first dancer. This method possesses the dual advantage of prolonging the duration of the Jig and of giving to each executant in turn a short interval for rest between the figures. Nevertheless, the Jig is essentially a solo dance and is always more effective when performed as such, that is by one executant.

When the Jig is performed by two dancers the musician must, of course, be instructed to repeat each section of the music.

Some Morris men carry handkerchiefs when dancing the Jig, while others do not; so that in this matter, in the absence of specific directions, dancers may please themselves.

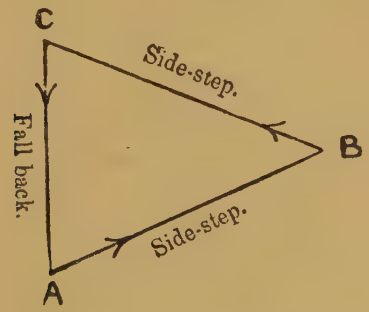
It should be added that when the Jig is performed by two dancers it is customary for the leader to dance the concluding bars of the last figure together and face to face with the second dancer, and for the two at the conclusion of the movement to remain for a few moments in the pose in which the last step was executed.

In some places, *e.g.* at Ducklington (Oxon), the Jig was danced by the whole side, standing in column, the several movements being performed by the three couples in turn, each pair of dancers on the completion of their evolution taking up a position behind the last couple of the set. In one Tradition, the Sherborne (Glos.), each dancer after finishing a section of the dance, instead of resting while his comrade proceeded with the dance, executed a *pas seul* on his own

account, thus converting what is normally a solo dance into a veritable dance for two (*see* Part IV., p. 79).

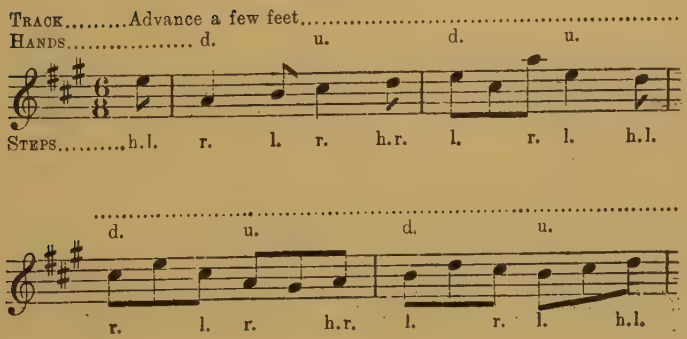
SIDE-STEP.

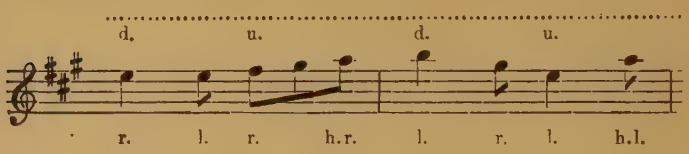
In the Side-step section of the following Jigs the dancers should describe an isosceles triangle, traversing the two equal sides (AB and BC) in, respectively, the two side-step movements, remaining stationary at C, and falling back along the base CA to position, thus :—

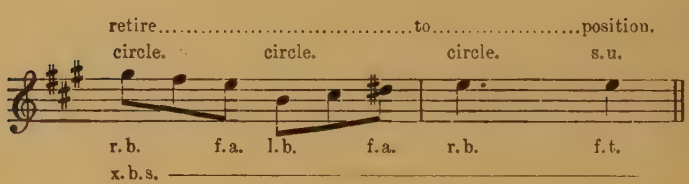


JOCKIE TO THE FAIR.

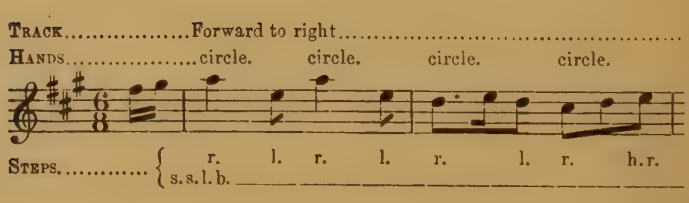
SHAKE-UP.

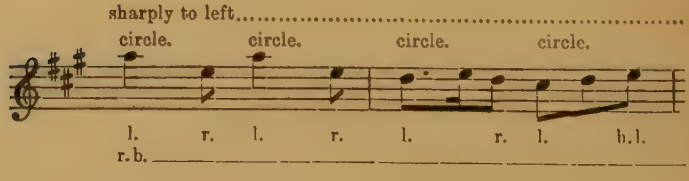


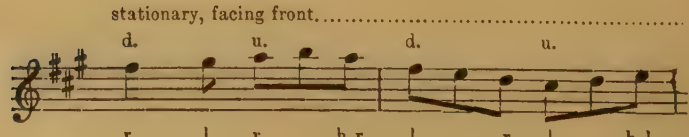

d. u. d. u.
r. l. r. h.r. l. r. l. h.l.

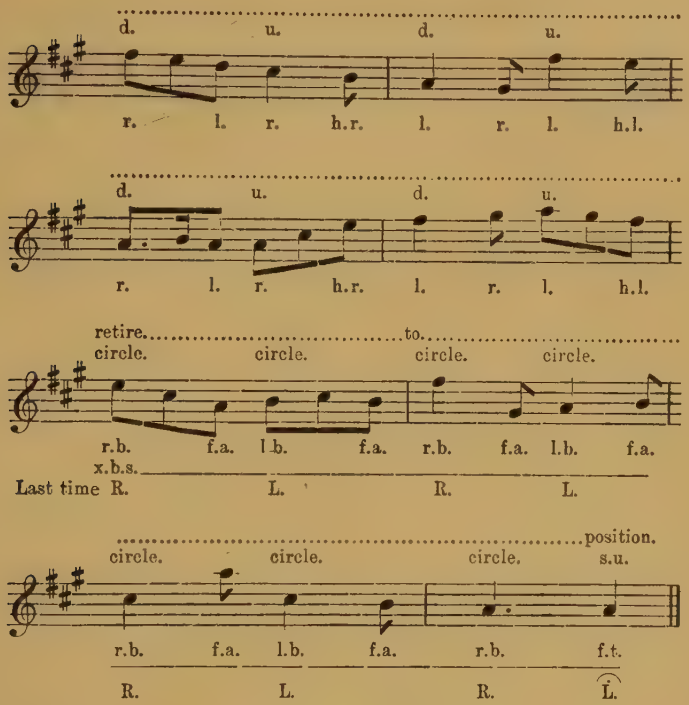

retire to position.
circle. circle. circle. s.u.
r.b. f.a. l.b. f.a. r.b. f.t.
x.b.s.

Side-Step.

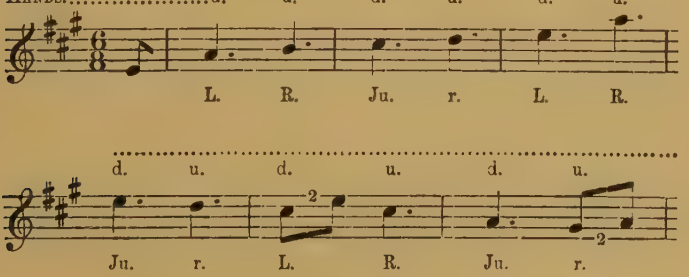

Track.....Forward to right.....
Hands.....circle. circle. circle. circle.
Steps..... r. l. r. l. r. l. r. h.r.
s.s.l.b.

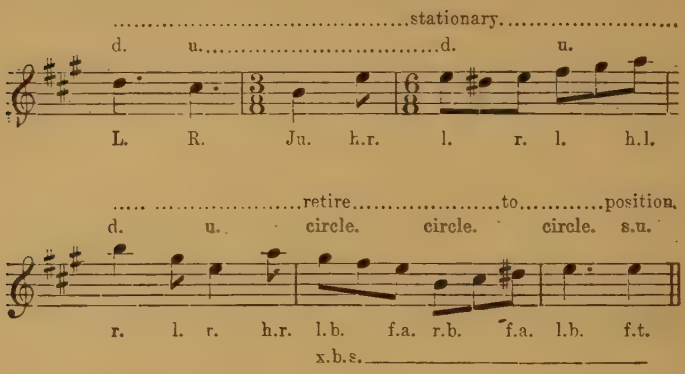

sharply to left.....
circle. circle. circle. circle.
l. r. l. r. l. r. l. h.l.
r.b.


stationary, facing front.....
d. u. d. u.
r. l. r. h.r. l. r. l. h.l.


d. u. d. u.
r. l. r. h.r. l. r. l. h.l.
d. u. d. u.
r. l. r. h.r. l. r. l. h.l.
retire. to.
circle. circle. circle. circle.
r.b. f.a. l.b. f.a. r.b. f.a. l.b. f.a.
x.b.s.
Last time R. L. R. L.
position.
circle. circle. circle. s.u.
r.b. f.a. l.b. f.a. r.b. f.t.
R. L. R. L.

CAPERS.


TRACK.....Advance a few feet.....
HANDS.....d. u. d. u. d. u.
L. R. Ju. r. L. R.
d. u. d. u. d. u.
Ju. r. L. R. Ju. r.



NOTATION OF JOCKIE TO THE FAIR

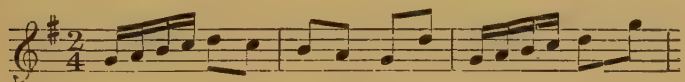
MUSIC.	MOVEMENTS.
Once-to yourself (8 bars).	Ju. on middle beat of last bar.
A.	Shake-up.
B1. (1st time).	Side-step.
C.	Capers.
B1 (2nd time).	Side-step.
C (2nd time).	Capers.
B2.	Side-step with Capers in last four bars.

OLD MOTHER OXFORD.

Shake-Up.

Track.....Forward a few feet.....

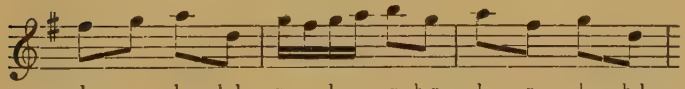
Hands.....d. u. d. u. d. u.



Steps.....r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.

.....

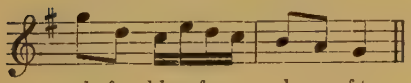
d. u. d. u. d. u.



l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.

back.....to.....position.

circle. circle. circle. s.u.



r.b. f.a. l.b. f.a. r.b. f.t.

x.b.s.

Side-Step.

Track...Forward to right.....sharply to left.....

Hands...Circle. circle. circle. circle. circle. circle.

Steps { r. l. r. l. r. l. r. h.r. l. r. l. r.
s.s.l.b. r.b.

.....stationary, facing front.....

circle. circle. d. u. d. u.

l. r. l. h. l. r. l. r. h.r. l. r. l. h.l.

back.....to.....position.

circle. circle. circle. s.u.

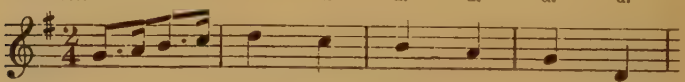
r.b. f.a. l.b. f.a. r.b. f.t.

x.b.s. _____

Capers.

Track..Forward a few feet.....

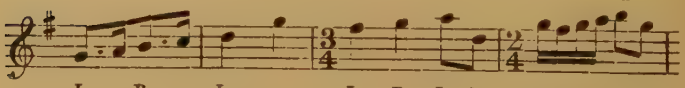
Hands....d. u. d. u. d. u. d. u.



Steps....L. R. Ju. r. L. R. Ju. r.

.....

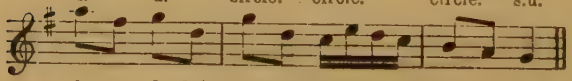
d. u. d. u. d. u..... d. u.



L. R. Ju. r. L. R. Ju. l. r. l. r. h.r.

.....back.....to.....position.

d. u. circle. circle. circle. s.u.



l. r. l. h.l. r.b. f.a. l.b. f.a. r.b. f.t.

x.b.s. _____

Last time R. L. R. L.

NOTATION OF OLD MOTHER OXFORD.

MUSIC.	MOVEMENTS.
Once-to-your-self. (8 bars.)	Ju. on last half-bar.
A.	Shake-up.
B (1st time).	Side-step.
C (1st time).	Capers.
B (2nd time).	Side-step.
C (2nd time).	Capers.
B (3rd time).	Side-step.
C (3rd time).	Capers (ending with four capers).

THE OLD WOMAN TOSSED UP IN A BLANKET.

Shake-Up.

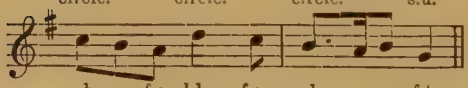
Track.....Forward.....

Hands.....d. u. d. u.

Steps.....r. l. r. h.r. l. r. l. h.l.

back.....to.....position.

circle. circle. circle. s.u.



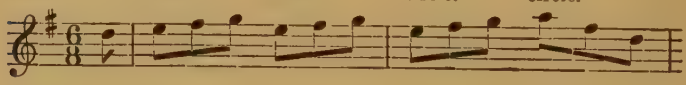
r.b. f.a. l.b. f.a. r.b. f.t.

x.b.s._____

Side-Step.

Track.....Forward to right.....

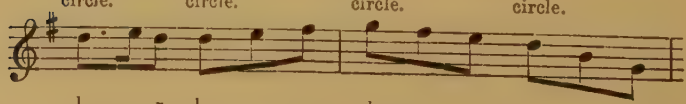
Hands.....circle. circle. circle. circle.



Steps..... { r. l. r. l. r. l. r. h.r.
s.s. l.b._____

sharply to left.....

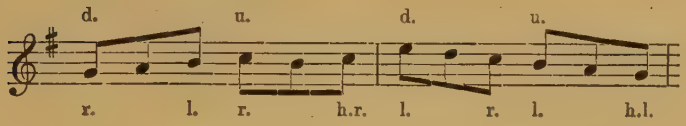
circle. circle. circle. circle.



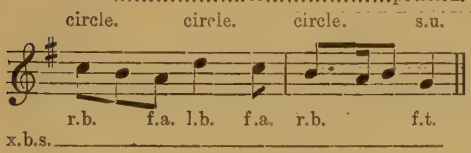
l. r. l. r. l. r. l. h.l.

r.b._____

stationary, facing front.....

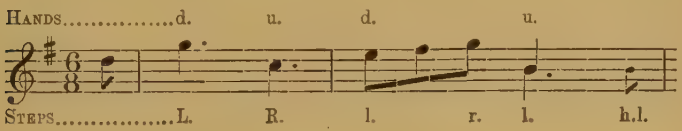


back.....to.....position.

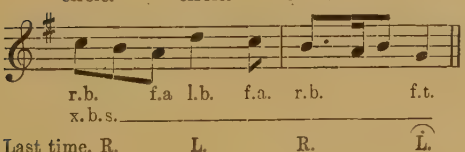


Capers.

Track.....Forward.....



back.....to.....position.



Last time. R. L. R. L.

NOTATION OF THE OLD WOMAN TOSSED UP IN A BLANKET.

MUSIC.	MOVEMENTS.
Once-to-your-self. (4 bars.)	Ju. on last half-bar.
A1.	Shake-up.
B1.	Side-step
C1.	Capers.
B2. (1st time).	Side-step.
C2.	Capers.
B2 (2nd time).	Side-step.
C2 (2nd time).	Capers (ending with four capers).

SHEPHERDS' HEY.

This jig should be danced without handkerchiefs and by one performer only.

The dancer stands in position throughout the jig, facing the audience; there are no movements forward or backward. The jig is a very quiet and restrained one; repose and dignity are its dominant characteristics.

The symbol r.c. in the diagram means that the dancer stoops down and touches the calf of his right leg with the tips of the thumb and fingers of his right hand; l.c. that he touches in like manner the left calf with left hand.

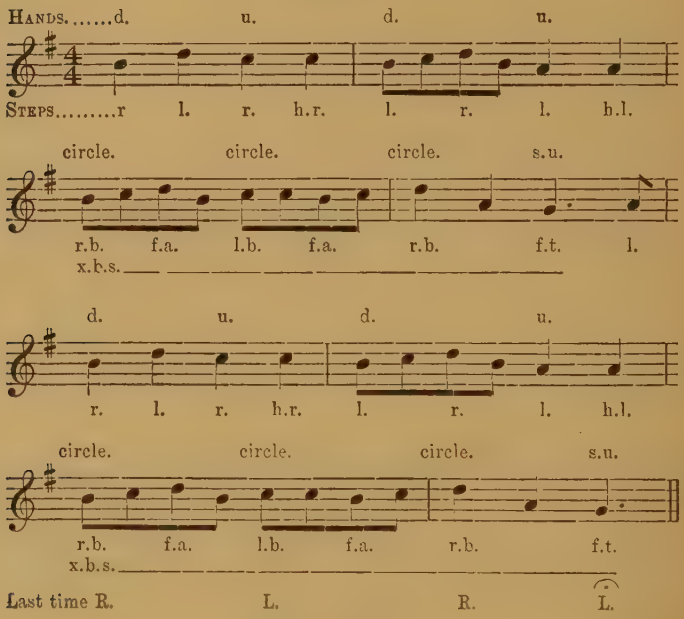
The remaining symbols b., un.r., etc., have already been defined (*see* Part I., pp. 108-9).

The hand-clapping is performed four times. In the first repetition, the performer, instead of touching the calves of his legs as already described, places first his right and then his left hand upon his right and left breasts respectively. Immediately after contact, the arm should be extended and swept outwards, away from the body; the hand, with straightened fingers, should be bent backwards at the wrist, exposing the palm to the audience. The movement, which is made chiefly by the forearm, must be executed quickly and in a formal but graceful manner. It is not unlike the action of blowing a kiss. In the second and third repetitions, the dancer touches in the same manner his cheeks and the sides of his head respectively.

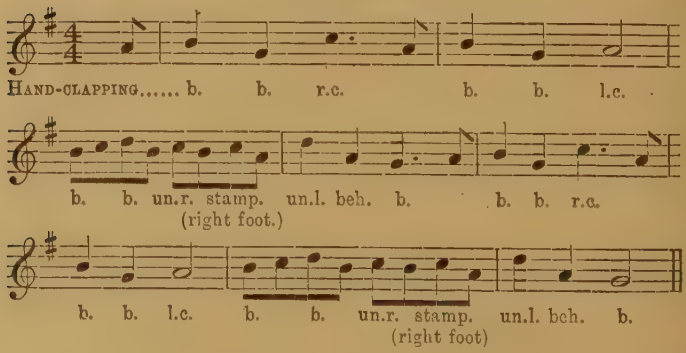
The tune to this jig given in the music-book is not the Headington form of the air (which is almost exactly the same as that printed in "Morris Dance Tunes," Set 2), but an interesting variant used at Ascott-under-Wychwood (Oxon), and sung by Mr. William Pratley.

SHEPHERDS' HEY.

Shake-Up.


Hands.....d. u. d. u.
Steps.....r l. r. h.r. l. r. l. h.l.
circle. circle. circle. s.u.
r.b. f.a. l.b. f.a. r.b. f.t. l.
x.b.s.
d. u. d. u.
r. l. r. h.r. l. r. l. h.l.
circle. circle. circle. s.u.
r.b. f.a. l.b. f.a. r.b. f.t.
x.b.s.
Last time R. L. R. L.

Hand-Clapping.



NOTATION OF SHEPHERDS' HEY.

MUSIC.	MOVEMENTS.
Once-to-your self. (4 bars.)	Ju. on last half-bar.
A1 (1st time).	Shake-up.
B (1st time).	Hand-clapping, touching legs.
A1 (2nd time).	Shake-up.
B (2nd time).	Hand-clapping, touching breasts.
A1 (3rd time).	Shake-up.
B (3rd time).	Hand-clapping, touching cheeks.
A1 (4th time).	Shake-up.
B (4th time).	Hand-clapping, touching sides of the head.
A2.	Shake-up, ending with four capers.

BACCA PIPES (Green Sleeves).

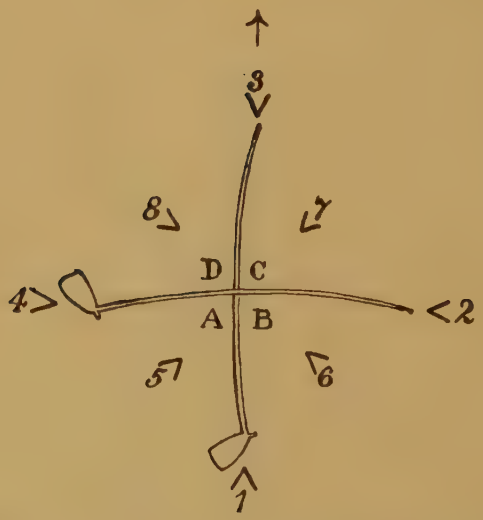
This is traditionally a solo jig; it may, however, be danced simultaneously by two or more performers.

It is danced with bells but without handkerchiefs. There are no prescribed hand-movements. The arms should hang loosely by the sides and be allowed to swing as they will.

Two churchwarden pipes are laid crosswise on the ground as in the following illustration:—

Illustration I.

Audience.



The angles (∧) signify position of dancer; the apex points as the dancer's face is turned.

The dance consists of four distinct and separate figures; each figure consists of four parts, and each part of two evolutions, viz., the Heel-and-toe, and the Dance-round. The latter is the same in all four figures; the Heel-and-toe varies.

Each figure of the dance begins with the Shake-up (to A music), which is done as follows:—

THE SHAKE-UP.

The dancer stands beside the pipes thus:—

ILLUSTRATION II.

AUDIENCE.

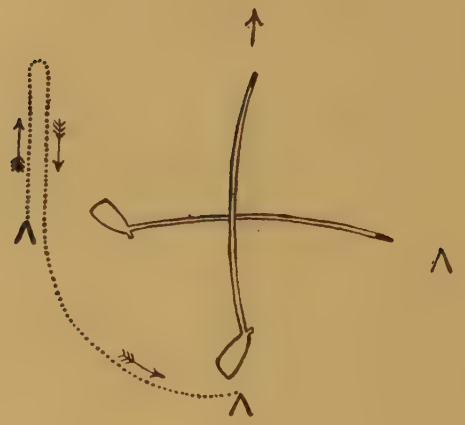
Dancer.

After Once-to-Yourself, the dancer moves forward four bars, a little beyond the pipes, as in the following illustration;

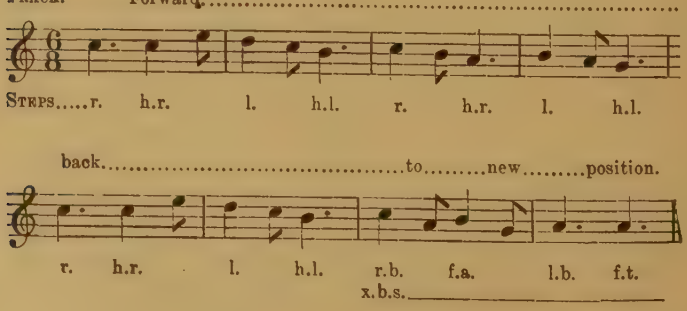
back again two bars, then to right (two bars), so as to finish in position, *facing audience throughout*, thus:—

ILLUSTRATION III.

AUDIENCE.



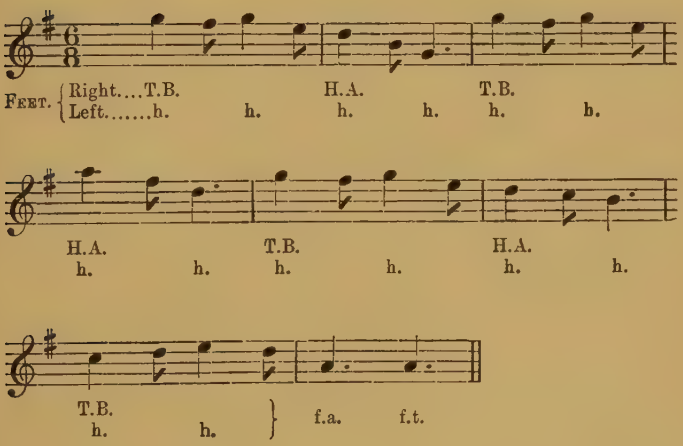
During this evolution the steps are as follows:—



FIRST FIGURE.

After Shake-up, dancer takes Position 1 (see Ill. I.), and dances to B music the Heel-and-toe as in the following diagram:—

DIAGRAM OF HEEL-AND-TOE (FIRST FIGURE).



In the above diagram, to simplify matters, the steps for right and left feet have been shown separately, within the brackets. Outside brackets, *i.e.*, in last bar, signs (f.a., f.t.) apply to both feet as usual.

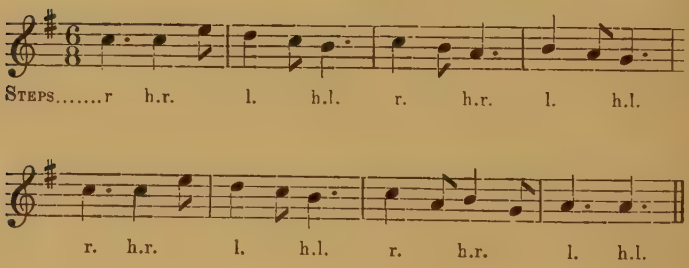
The meaning of the signs in this and all other diagrams in this Jig is as follows:—

Letters A, B, C, and D (capitals) refer to spaces where the pipes cross (see Ill. I.).

H. means, heel; T. means, toe; h. means, hop. Thus T.B. means, toe (right or left, as the case may be), in B space; H.A. heel in A space, and so on.

After having danced Heel-and-toe in Position 1, the dancer moves to the right all round the pipes to A music, passing Position 1 and stopping at Position 2. This is the *Dance Round*, and is done as follows: —

Diagram of Dance Round.



After the *Dance Round*, Heel-and-toe is repeated, dancer standing at Position 2, stepping as before, but setting heel and toe in corresponding spaces—that is, first bar, toe in C instead of B; in second bar, heel in B instead of A, and so forth.

Dance Round as before, take Position 3, and repeat, toe and heel in corresponding spaces—toe in D, heel in C, etc.

Dance Round, take Position 4 and repeat First Figure, toe in A, heel in D, etc.

Dance Round to Position 4 and stop, facing audience.

NOTATION OF FIRST FIGURE.

MUSIC.	MOVEMENTS.
Once-to-yourself.	None.
A1.	Shake-up.
B.	Heel-and-toe, Position **1.**
A1.	Dance Round.
B.	Heel-and-toe, Position **2.**
A1.	Dance Round.
B.	Heel-and-toe, Position 3.
A1.	Dance Round.
B.	Heel-and-toe, Position 4.
A2.	Dance Round. Stop at Position 4, facing audience.

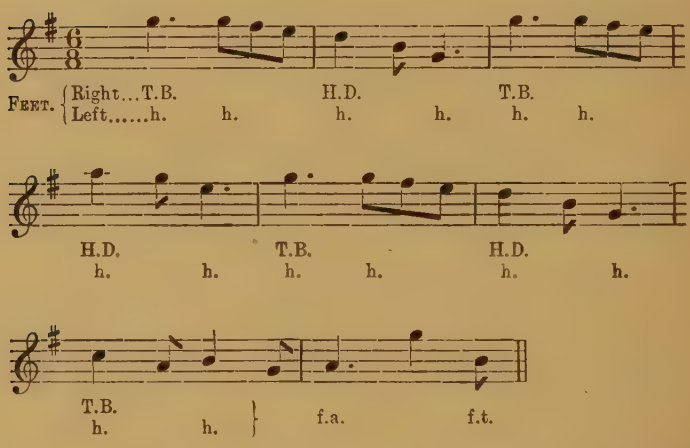
Each figure must be danced without pause. A brief halt, to let the dancer take breath, may be made before commencing the next figure.

SECOND FIGURE.

Shake up as before.

Take position 5, and dance Heel-and-toe, across pipes, as follows :—

DIAGRAM OF HEEL-AND-TOE (SECOND FIGURE).



Then *Dance Round*, take Position 5 again, and repeat Heel-and-toe movement, but set heel and toe in opposite spaces, thus: First bar, right toe in D, second bar, heel in B, and so on.

Dance Round, take Position 6 and repeat Heel-and-toe, setting toe in C, first bar, and heel in A, second bar, and so on.

Dance Round, take Position 6 again, and repeat Heel-and-toe, setting toe in A, first bar; heel in C, second bar, and so on.

Dance Round to Position 4 and stop, facing audience.

NOTATION OF SECOND FIGURE.

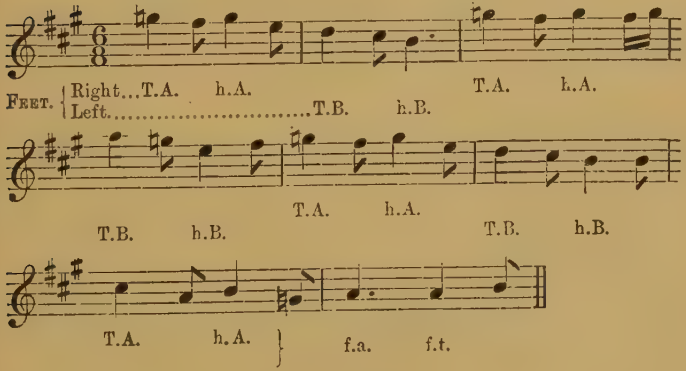
MUSIC.	MOVEMENTS.
Once-to-yourself.	None.
A1.	Shake-up
B.	Heel-and-toe at Position 5.
A1.	Dance Round.
B.	Heel-and-toe at Position 5.
A1.	Dance Round.
B.	Heel-and-toe at Position 6.
A1.	Dance Round.
B.	Heel-and-toe at Position 6.
A2.	Dance Round. Stop at Position 4, facing audience.

THIRD FIGURE.

Shake-up as before.

Take Position 1, and dance Heel-and-toe as follows :—

DIAGRAM OF HEEL-AND TOE (THIRD FIGURE).



In this, the feet are set alternately, right and left, in spaces A and B. While the right hops, on second beat of bar 1, the left is swung round in front of right, ready to alight in B, This crossing of the feet is continued throughout the Heel-and-toe. The feet should step, roughly, where 5, 6, &c., are placed in Ill. I.

Dance Round, take Position 2 and repeat Heel-and-toe, beginning right in B, first bar, left in C, second bar, and so on.

Dance Round, take Position 3 and repeat Heel-and-toe, beginning right in C, first bar, left in D, second bar, and so on.

Dance Round, take Position 4 and repeat Heel-and-toe, beginning right in D, first bar, left in A, second bar, and so on.

Dance Round to Position 4, and stop, facing audience.

NOTATION OF THIRD FIGURE.

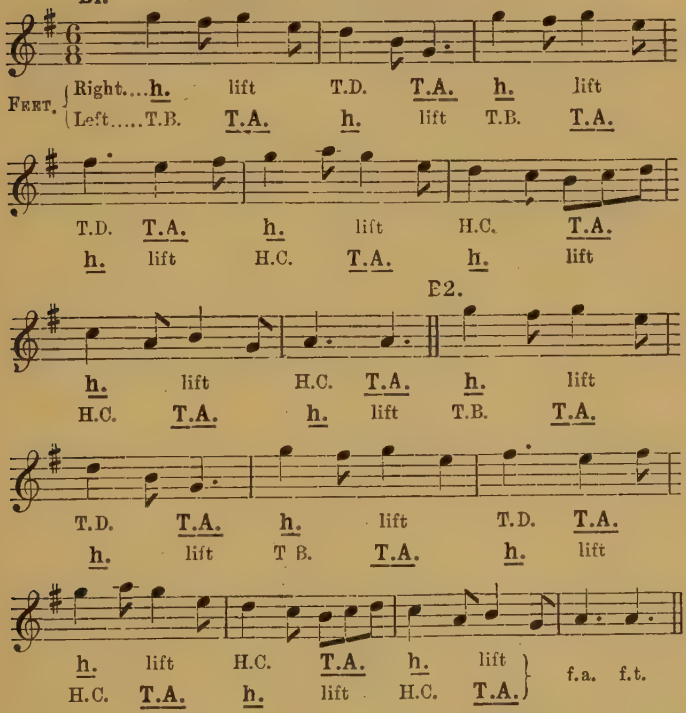
MUSIC.	MOVEMENTS.
Once-to-your-self.	None.
A1.	Shake-up.
B.	Heel-and-toe at Position 1.
A1.	Dance Round.
B.	Heel-and-toe at Position 2.
A1.	Dance Round.
B.	Heel-and-toe at Position 3.
A1.	Dance Round.
B.	Heel-and-toe at Position 4.
A2.	Dance Round to Position 4, and stop, facing audience.

FOURTH FIGURE.

Shake-up as before.

Take Position 5, and dance across pipes as follows:—

B1. DIAGRAM OF FOURTH FIGURE.


FEET.
Right....h. lift T.D. T.A. h. lift
Left.....T.B. T.A. h. lift T.B. T.A.
T.D. T.A. h. lift H.C. T.A.
h. lift H.C. T.A. h. lift
B2.
h. lift H.C. T.A. h. lift
H.C. T.A. h. lift T.B. T.A.
T.D. T.A. h. lift T.D. T.A.
h. lift T B. T.A. h. lift
h. lift H.C. T.A. h. lift
H.C. T.A. h. lift H.C. T.A.
f.a. f.t.

[In the above diagram, where a sign is underlined thus, h, it means that the foot thus marked is to carry the weight of the body.]

In this, the longest Figure, B music is played twice. The word "lift," not hitherto used, has been employed here as best describing the movements of the feet. In the first bar, first beat, left toe is crossed to B, while the right hops; on second beat, left toe is drawn back to A, and takes the

weight of the body; at the same time, the right is lifted clear and swung over, the toe alighting in D on first beat of second bar. In this Figure, the two feet are never in the same space at once, as will be noticed when the dance is mastered. The rhythm of the movements in second four bars is the same as in first four, except that the heel is used instead of the toe.

Dance Round, take Position 6, and repeat Heel-and-toe but set left toe in C, first beat of bar 1, and right toe in A, first beat of second bar; the heel this time goes in D.

Dance Round, take position 7; repeat Heel-and-toe, beginning left toe in D, right in B; heel in A.

Dance Round, take Position 8; repeat Heel-and-toe, beginning left toe in A, right in C; heel in B.

Dance Round, Position 4 and stop, facing audience.

NOTATION OF FOURTH FIGURE.

MUSIC.	MOVEMENTS.
Once-to-yourself.	None.
A1.	Shake-up.
B1 and **B2.**	Heel-and-toe at Position 5.
A1.	Dance Round.
B1 and **B2.**	Heel-and-toe at Position 6.
A1.	Dance Round.
B1 and **B2.**	Heel-and-toe at Position 7.
A1.	Dance Round.
B1 and **B2.**	Heel-and-toe at Position 8.
A2.	Dance Round, stop at Position 4, facing audience.

It is quite in accordance with tradition for the dancer, if he be so minded, to double both the Dance-round and the Heel and-toe sections in all the figures; in this case the musician must be instructed to repeat **A** and **B** music.

THE ADDERBURY DANCES.

THE ADDERBURY TRADITION.

Adderbury village is in N.E. Oxon about four miles from Banbury. Up to sixty years ago the Morris was performed there annually during Whitsun week, the village at one time supporting as many as three separate teams. Subsequently the custom gradually fell into abeyance and ultimately lapsed about forty years ago.

Mr. Walton, from whom my information concerning the Adderbury dances was obtained, is now an old man, eighty-three years of age. He danced in his village team in his early youth and eventually became its leader, a position he held for twenty years, that is, until the Morris side was disbanded.

Costume.

The Adderbury men wore white shirts, ordinary trousers, and danced bare-headed. They had double baldricks over their shirts—two 3-inch ribbons, red and blue respectively—decorated with ten red-white-and-blue rosettes, one below each shoulder, one on the breast at the junction of the ribbons, one on each hip, and five in corresponding positions on the back. Red and blue ribbons were tied in a bow round the upper arms, above the elbows, and round the wrists. Bell-pads were worn on the legs, each consisting of five vertical strips of leather, bound together in a frame of red-white-and-blue ribbons, and carrying thirty bells.

The sticks used in the stick-dances were stout wands of peeled willow, thirty-three inches in length and a full inch in diameter.

In the handkerchief dances, the two diagonal corners of the handkerchief were knotted together and slung over the thumb and index finger.

Extra Characters.

The dancers were accompanied by a fool, a pipe-and-taborer, a stick and handkerchief carrier, and a treasurer, the latter carrying an oaken box with padlock slung round his neck on coloured ribbons.

In the intervals between the dances the Adderbury men would often sing songs, *e.g.*, "The Happy Man," "Postman's Knock," and other popular songs of the day, to amuse and occupy the attention of the crowd while the dancers rested. Sometimes the performers sang as they danced as, for instance, in "Sweet Jenny Jones," presently to be described.

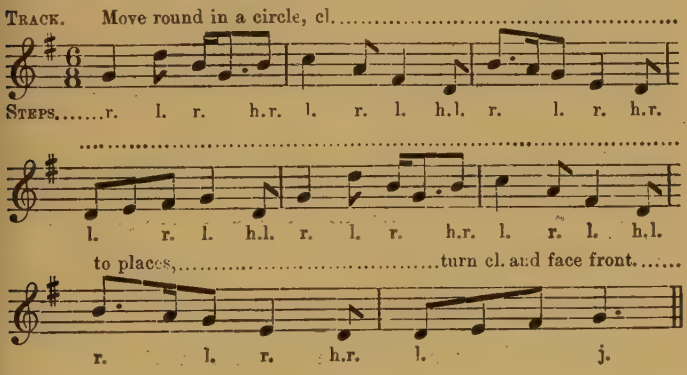
EVOLUTIONS.

The evolutions, or figures, which recur more or less regularly in all the Adderbury dances, are eight in number: Whole-rounds, Foot-up, Half-hands, Back-to-back, Processional-down, Processional-up, Dance-round, and Whole-hey. We have included all, or nearly all, of these in each of the Notations in order that dancers may—as the Adderbury men did—select from them those movements they prefer.

In noting the steps of the third and seventh bars of the Foot-up, Half-hands, and other similar evolutions, we found it difficult, owing to Mr. Walton's great age, to see whether he did two steps (possibly back-steps) or a step-and-hop on each foot. After some consideration we decided upon the latter footing, which is the simpler (see the Headington and Ilmington traditions), if not the invariable formula.

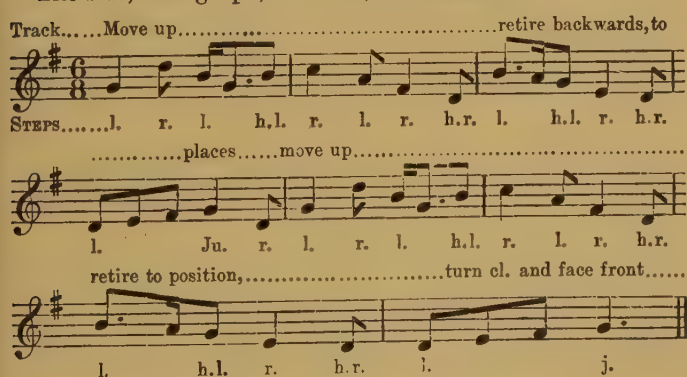
Whole-Rounds.

Even numbers turn out clockwise, and all dance round in a circle, clockwise, to places, partners facing front on the middle beat of the last bar :—



Foot-Up (D).

The side, facing up in column, dances as follows :—


Track.....Move up.....retire backwards, to
Steps.....l. r. l. h.l. r. l. r. h.r. l. h.l. r. h.r.
.....places.....move up.....
l. Ju. r. l. r. l. h.l. r. l. r. h.r.
retire to position,.....turn cl. and face front.....
l. h.l. r. h.r. l. j.

The footing and the turn in the above diagram are those of the odd numbers. Even numbers reverse the feet and the direction of the turn.

Half-Hands and Back-to-Back.

The steps in these evolutions are the same as in the Foot-up, dancers beginning the first half of the figure with left feet, the second half with right.

Processional-Down.

Nos. 1 and 2 dance down between Nos. 3 and 4 (who stand aside) and fall back to places (4 bars). Nos. 3 and 4, followed by Nos. 1 and 2, dance down between Nos. 5 and 6 (who stand aside), fall back to places and face front (4 bars).

The steps are the same as in the Foot-up, dancers beginning with outside feet.

Processional-Up.

Nos. 5 and 6 dance up between Nos. 3 and 4 (who move aside) and fall back to places (4 bars). Nos. 3 and 4, followed by Nos. 5 and 6, dance up between Nos. 1 and 2 (who move aside), fall back to places and face front (4 bars).

The steps are the same as in the Foot-up, dancers beginning with outside feet.

Dance-Round.

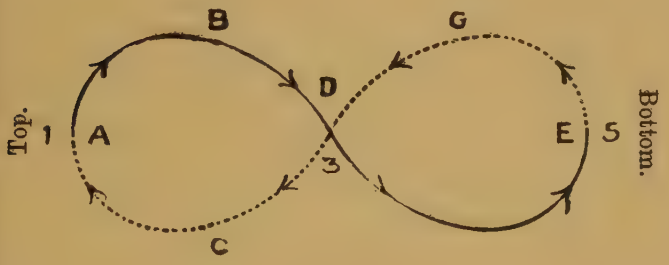
Partners clasp right hands, shoulder level, arms straight, and dance round, clockwise, to places (4 bars). Partners clasp left hands in like manner and dance round, counter-clockwise, to places (4 bars).

The steps are the same as in the Foot-up, dancers beginning the first half of the evolution with left feet and the second half with right.

In stick-dances the dancer holds his stick in his left hand, arm outstretched in line with the body, during the first three bars, shifting it to his right hand in time to tap sticks with his partner in the fourth bar.

The Whole-Hey.

This is danced in the same way as in the Country Dance.



Nos. 1, 3, and 5 describe the figure eight as shown in the diagram and return to places, passing along the unbroken line as they move down, and along the dotted line as they move up. At the beginning of the movement, therefore, No. 1 will dance along A B, No, 3 along D C, and No. 5 along E G—*i.e.*, Nos. 1 and 3 will pass by the right, Nos. 1 and 5 by the left.

Simultaneously Nos. 2, 4, and 6 perform the same figure in the same way.

In order that the dancers may not obstruct one another the two lobes of the figure should be made as broad as possible.

The footing is the same as in Whole-rounds, except that Nos. 1, 2, 3, and 4 begin with left feet instead of right.

It will be noted that the corners do not turn out at the beginning of the movement, nor (unless specially directed) face front at the end of the first half of the evolution, as in the usual Morris Hey.

STICK DANCES.

The sticks, when not actively used, are held in the right hand by the middle and carried vertically, well in front of the body, hand at shoulder-level or a little lower.

In Once-to-yourself dancers face up in column, partners holding their sticks in a vertical plane in front of the body and crossing them, odd numbers behind even. On the last note of the phrase, odd numbers strike even.

In Half-hands, Back-to-back, and Dance-round, partners strike sticks on the middle beats of the fourth and eighth bars by moving them from right to left.

In Foot-up, Processional-down, and Processional-up, partners strike sticks on the middle beat of the fourth bar as in Once-to-yourself, and on the middle beat of the last bar by moving them from right to left.

In Whole-rounds and Whole-hey partners strike their sticks on the middle beat of the last bar by moving them from right to left.

CONSTANT BILLY (Stick Dance).

Stick-tapping and Foot-up.

All face front.

Bar 1.—On the middle beat of the bar, partners jump and strike their sticks together by moving them from right to left.

Bar 2.—Nos. 1 and 3, 2 and 4, and 5 and 6 face one another and, on the middle beat of the bar, jump and strike their sticks in like manner.

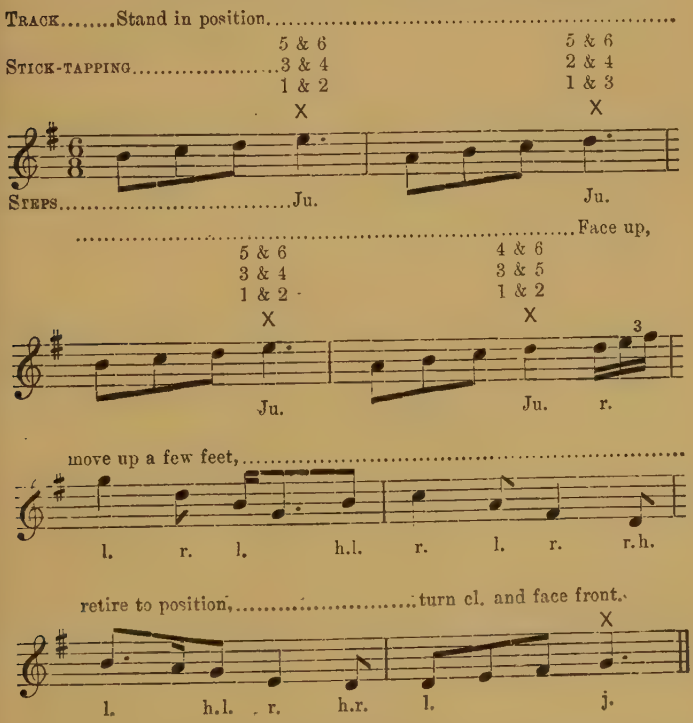
Bar 3.—As in bar 1.

Bar 4.—On the middle beat of the bar Nos. 1 and 2, 3 and 5, and 4 and 6 jump and strike in like manner.

Bars 5—8.—All face up and dance the second half of the foot-up, facing front and striking their sticks, by moving them from right to left, on the middle beat of the last bar.

Before striking their sticks together, the dancers prepare for the Jump—which should be a small one—by swinging both arms backward on the previous beat, *i.e.*, the first beat of the bar, and upward as they strike.

These movements are shown in the following diagrams:—



Even numbers reverse the footing and the direction of the turn.

Partners strike sticks on the middle beat of the last bar by moving them from right to left.

All-In.

In the last Foot-up at the conclusion of the dance, the dancers do not turn and face front, but finish in column formation, striking sticks as in Once-to-yourself.

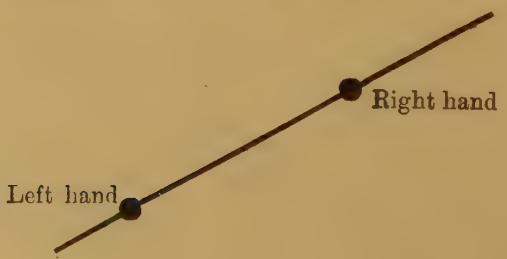
LADS A BUNCHUM.

Once-to-Yourself.

The dancers walk round in a ring, clockwise, to places, and face up in column formation on last bar, partners striking their sticks together on the middle beat of that bar as in Constant Billy (see p. 50).

Double Clap.

Throughout the whole of this movement each dancer holds his stick with both hands, the left hand grasping the stick about four inches from the lower end, and the right hand, palm upwards, grasping the stick at a point about eleven inches from the tip. Preparatory to striking, the sticks are held a little in front of the body, at breast-level, and inclined slightly upwards towards the right, thus :—



Partners stand in position, facing front, and tap sticks in the following way :—

Bar 1.—On the first three beats of the bar each odd number, without releasing either hand, strikes with the tip of his stick the butt of his partner's stick, *i.e.*, the part which lies between the two hands ; simultaneously, and with like rhythm, each even number moves his left hand forward so that that part of his stick which lies between his hands (*i.e.*, the butt) may meet the tip of his partner's stick.

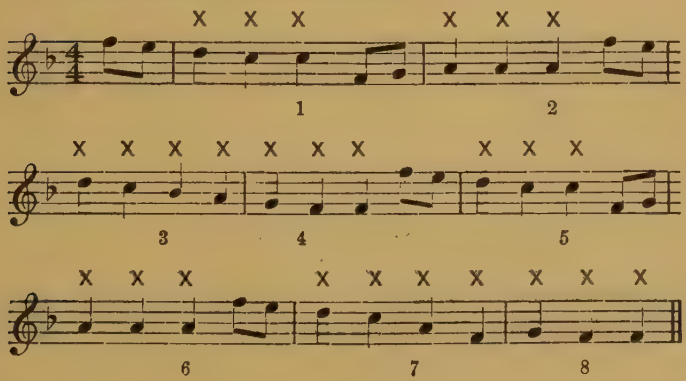
Bar 2.—On the first three beats of the bar, even numbers strike odd in like manner.

Bars 3 & 4.—On the first beat of the third bar, odd numbers strike even ; and on the second beat, even numbers strike odd.

These alternating movements are repeated on the third and fourth beats of the third bar and again on the first and second beats of the fourth bar.

On the third beat of the fourth bar partners strike the tips of their sticks together, moving them from right to left.

These movements are then repeated.



Single-Clap.

This is the same as the Double-clap, except that the sticks are held in the middle by the right hand only.

Clap-high.

Partners, holding their sticks in both hands, as in the Double-clap, turn left shoulders to each other (even numbers facing up, odd facing down), raise their sticks well above their heads and hold them horizontally and parallel with the files.

In bars 1, 2, 3 and 4 the sticks are struck as in Double-clapping, *i.e.*, odd numbers on even in bars 1 and 3, even numbers on odd in bars 2 and 4.

In striking, the dancer makes an over-hand movement, right hand over left, so as to strike down with his tip upon his partner's butt.

In bars 3, 4, 7 and 8 partners face front and strike their sticks as in Double-clapping.

All-In.

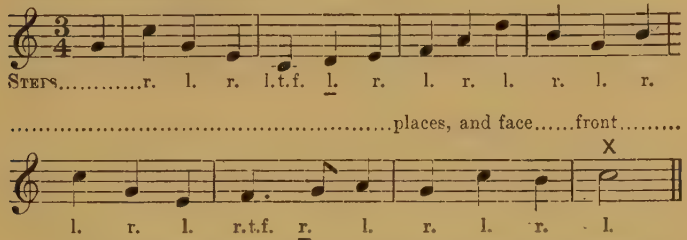
The dancers face up in column and strike the last blow with their sticks held in front of them as in Once-to-yourself.

SWEET JENNY JONES.

Whole Rounds.

Even numbers turn out clockwise and all dance round in a ring, clockwise, to places, partners facing and striking their sticks by moving them from right to left on the first beat of the last bar.

The steps are shown in the following diagram :—



At *l.t.f.* (left toe forward) the left leg is swung forward and the toe, or ball of the foot, placed on the ground about eighteen inches in front, the weight of the body being supported upon the right foot.

At l., without raising or moving the feet, the weight of the body is transferred to the left foot in order that a step may be made with the right foot on the following beat.

At *r.t.f.* (right toe forward) the right foot is swung forward in like manner, and at r., the weight of the body transferred to the right foot.

The footing in Foot-up, Half-hands, Processional-down, Processional-up, Dance-round and Whole-hey is the same as that just described in Whole-rounds. In each of these movements partners tap sticks once only, viz., on the first beat of the last bar.

Double-Clap and Foot-Up.

Partners stand in position, facing front, and, holding their sticks in both hands as in Lads-a-Bunchum, strike them in the following way :—

Bar 1.—On the first beat of the bar, each odd number strikes the butt of his partner's stick with the tip of his own in the way described in Lads a-Bunchum (*see* p. 53).

On the second beat even numbers strike odd in like manner.

On the third beat odd numbers strike even as on first beat.

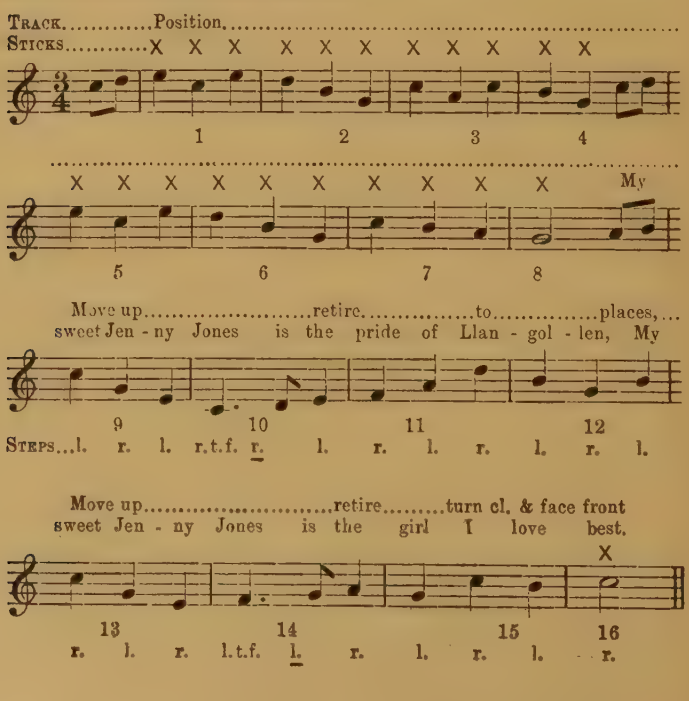
Bars 2, 3, and 4.—These alternate movements are continued throughout the second and third bars, and the first beat of the fourth bar.

On the second beat of the fourth bar partners strike the tips of their sticks together by moving them from right to left and hold them together during the third beat.

Bars 5, 6 and 7.—As in bars 1, 2 and 3.

Bar 8.—Partners strike the tips of their sticks together by moving them from right to left

These movements are followed by the Foot-up, the dancers, as they execute the evolution, singing the melody to the words given in the following diagram :—


Track.....Position.....
Sticks.....X X X X X X X X X X X
1 2 3 4
X X X X X X X X X X My
5 6 7 8
Move up.....retire.....to.....places,...
sweet Jen - ny Jones is the pride of Llan - gol - len, My
9 10 11 12
Steps...l. r. l. r.t.f. r. l. r. l. r. l. r. l.
Move up.....retire.....turn cl. & face front
sweet Jen - ny Jones is the girl I love best.
X
13 14 15 16
r. l. r. l.t.f. l. r. l. r. l. r.

Even numbers reverse the footing and the direction of the turn. The steps on the last beats of the tenth and fourteenth bars are made backwards.

Single-Clap.

This is executed in the same way as Double-clap except that the sticks are held in the middle by one hand only, the right.

All-In.

The dancers face up in column and strike the last blow with their sticks as in Lads a-Bunchum.

HANDKERCHIEF DANCES.

The normal hand-movements which accompany the ordinary Morris step in this Tradition are as follows:—

Dip-down-and-Together.

The hands are held at chin-level about 18 inches in front of the body and about that distance apart, elbows bent. On the first beat of the bar both hands dip down, each describing an irregular elliptic or circular curve in a vertical plane, right hand counter-clockwise, left hand clockwise. On the middle accent of the bar the hands are brought close together in front of the body, falling slightly to that position.

Very often the curves described by the hands are shallow ellipses (major-axes horizontal), *i.e.*, the down and up movements (represented in the diagram by the distances RP and RM, or LQ and LN) are very slight and made mainly with the wrists as in the ordinary twists or counter-twists. In that case the movement becomes a combination of the "dip-in-and-dip-out" (see Part III., p. 18) and the "counter twist" (see Part V., p. 15).

These movements will be indicated in the diagrams by the symbols—d.d. (dip-down) and t. (together).

The only other hand movements used in this Tradition are the Wave and the Twist, and these are executed in the same way as in the Ilmington Tradition (see Part I., p. 59).

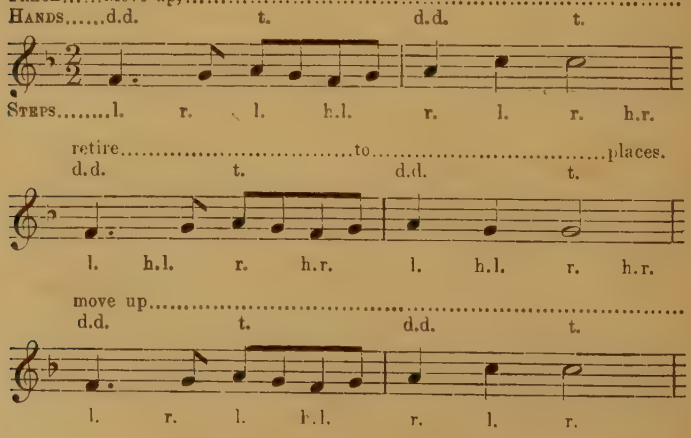
THE BUFFOON.

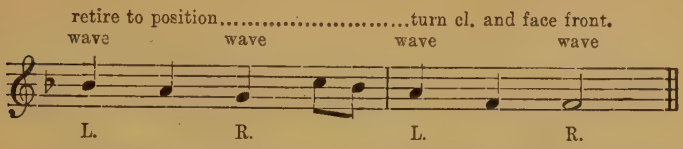
Once-to-Yourself.

The dancers move round in a ring, clockwise, to places, walking and swinging their arms in a jaunty way during the first six bars, and in the last two bars capering four times (waving), facing up in column formation on the last caper.

Foot-Up.

The side, facing up in column, dances as follows:—





The footing and the turn in the diagram are those of the odd numbers. Even numbers reverse the feet and the direction of the turn.

Processional-Down, Processional-Up, Half-Hands, and Back-to-Back.

The steps and hand-movements are the same as in the Foot-up.

Dance-Round.

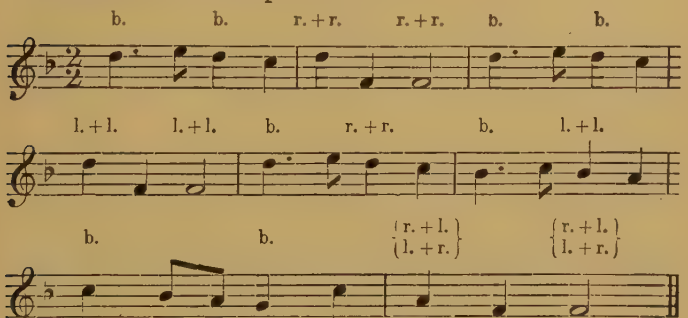
The steps are the same as in the Foot-up. There are no hand-movements.

Whole-Hey.

The first six bars are danced to the 4/3 step (Nos. 1, 2, 3 and 4 beginning with left feet, Nos. 5 and 6 with right), with four capers in the last two bars. The hand-movements are the same as in the Foot-up.

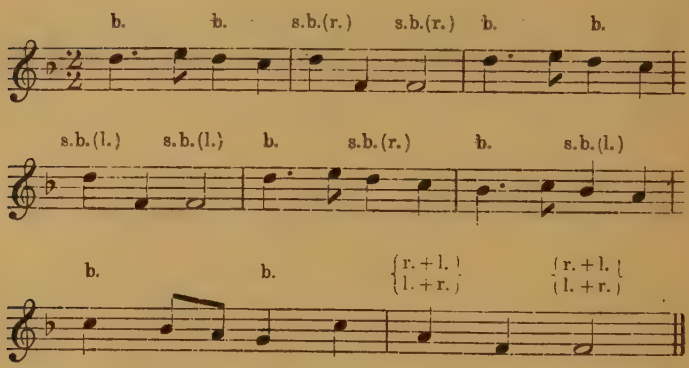
Hand-Clapping.

Partners face and clap as follows:—



At b, each dancer claps his hands.
„ r+r, partners strike right hands together.
„ l+l, partners strike left hands together.
„ r+l } partners strike both hands together, left
l+r } against right, and right against left.

HAND-CLAPPING, STRIKING BREASTS.

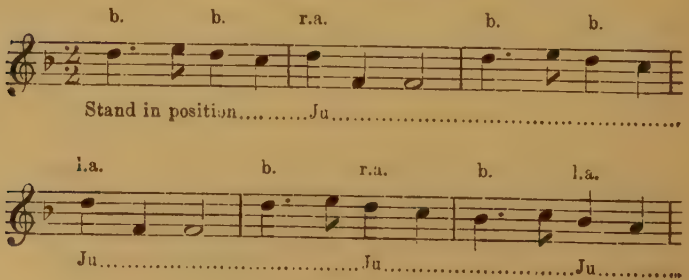


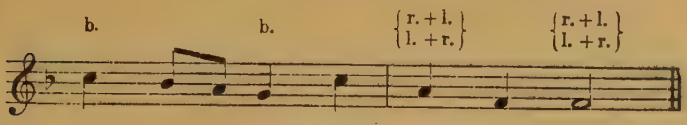
At s.b. (r.) and s.b. (l.) partners strike (*i.e.*, touch) each other's breasts with the tips of the fingers of the right (or left) hand clustered together.

In the next repetition of **B** music, instead of striking breasts, partners tweak each other's noses, either actually (as no doubt the Adderbury men did !) or by simulating the movement without touching the nose (as Mr. Walton very politely did when he showed the movement).

In the following repetition partners strike (*i.e.*, touch) each other on the top of the head with the tips of the fingers.

HAND-CLAPPING, RAISING ARMS.





At r.a. the dancer makes a small jump and raises his right arm very nearly to a vertical position.

At l.a. the dancer jumps and raises his left arm in like manner.

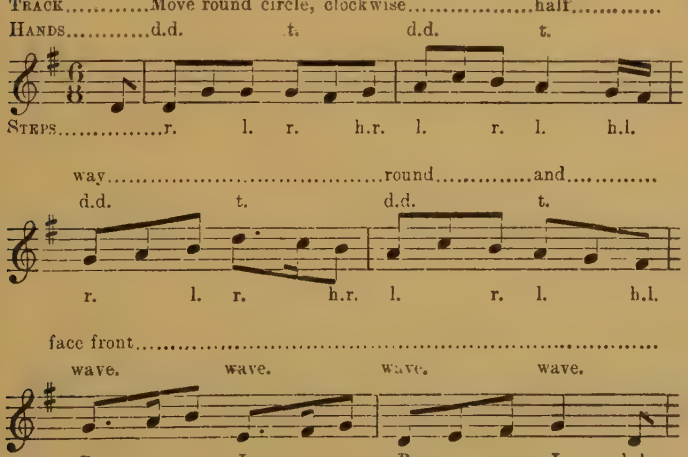
THE BLACK JOKE (Handkerchief Dance).

Once to-Yourself.

All stand in position facing up in column formation for four bars, and, in the last two bars, caper four times, waving.

Whole-Rounds.

Even numbers turn out clockwise, and all dance round clockwise in the way described in the following diagram :—


Track.....Move round circle, clockwise.....half.....
Hands.....d.d. t. d.d. t.
Steps.....r. l. r. h.r. l. r. l. h.l.
way.....round.....and.....
d.d. t. d.d. t.
r. l. r. h.r. l. r. l. h.l.
face front.....
wave. wave. wave. wave.
R. L. R. L. h.l.

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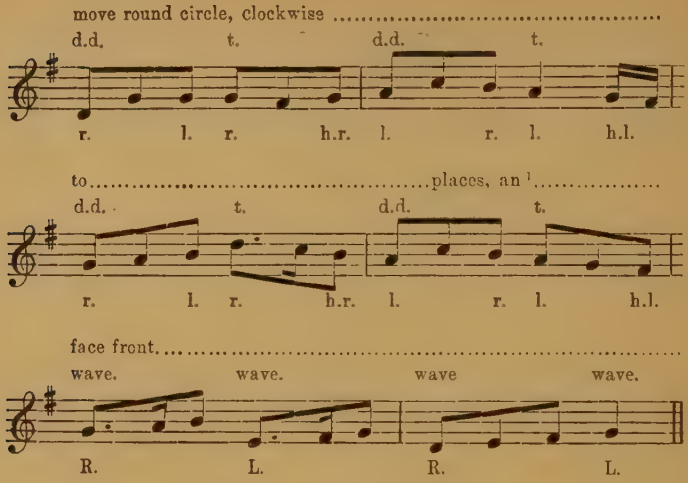
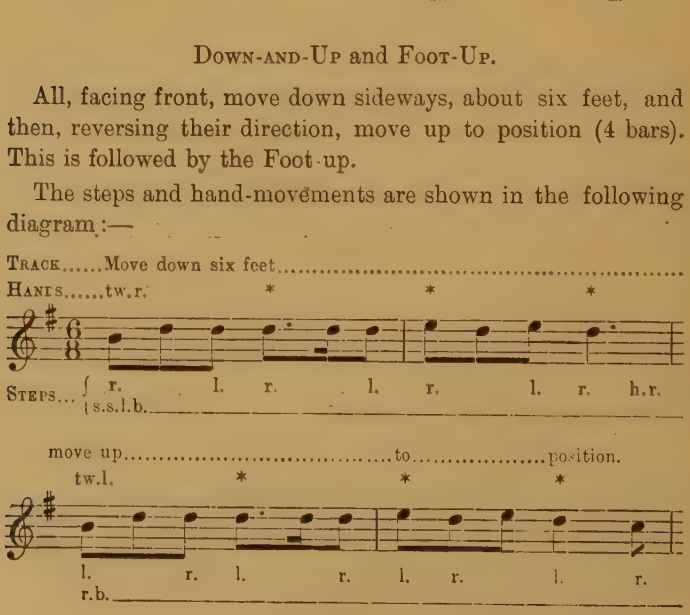
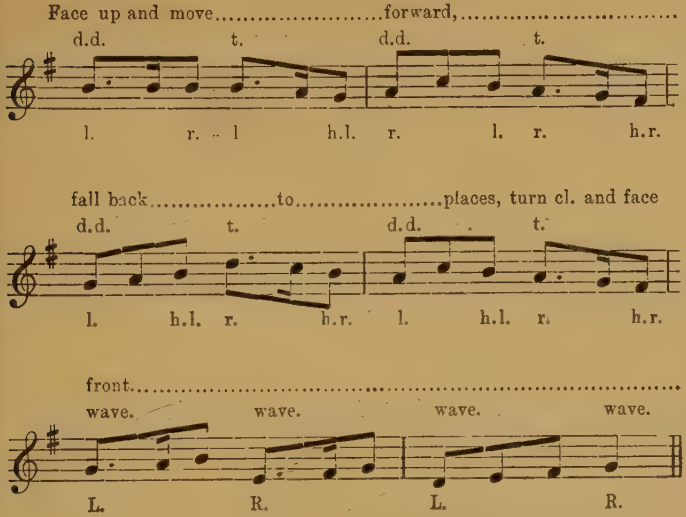


Down-and-Up and Foot-Up.

All, facing front, move down sideways, about six feet, and then, reversing their direction, move up to position (4 bars). This is followed by the Foot-up.

The steps and hand-movements are shown in the following diagram:—




Face up and move.....forward,.....
d.d. t. d.d. t.
l. r. l h.l. r. l. r. h.r.
fall back.....to.....places, turn cl. and face
d.d. t. d.d. t.
l. h.l. r. h.r. l. h.l. r. h.r.
front.....
wave. wave. wave. wave.
L. R. L. R.

Even numbers reverse the footing, the hands in the Twists, and the direction of the turn.

Half-Hands, Back-to-Back, Processional-Down, Processional-Up, and Dance-Round.

The steps and hand-movements in all these evolutions are the same as in the Foot-up (last six bars of preceding diagram, repeated), the first half of each evolution being completed in four bars, and the four capers danced in position, facing front.

Whole-Hey.

All face front at the end of the fourth bar and dance the four capers in position. The figure is completed in bars 7-10, the last four capers being done in position. The steps and hand-movements are the same as in Whole-rounds. Nos. 1, 2, 3, and 4 begin with left feet.

MUSIC.	MOVEMENTS.	FORMATION.
	CONSTANT BILLY (Stick Dance).	
Once-to-yourself (4 bars).	See p. 50.	Column.
A1 (1st time).	Whole-rounds (see pp. 47 and 50).	Ring & Fr.
B1 (1st time).	Stick-tapping and Foot-up (see p. 50).	Fr. & Col.
A2 (1st time).	Half-hands (see pp. 48 and 50).	Front.
B2 (1st time).	As in B1.	Fr. & Col.
A1 (2nd time).	Processional-down (see pp. 48 and 50).	Col. & Fr.
B1 (2nd time).	As in B1, 1st time.	Fr. & Col.
A2 (2nd time).	Processional-up (see pp. 48 and 50).	Col. & Fr.
B2 (2nd time).	As in B1, 1st time.	Fr. & Col.
A3 (1st time).	Dance-round (see pp. 48 and 50).	Front.
B3 (1st time).	As in B1, 1st time.	Fr. & Col.
A3 (2nd time).	Whole-hey (see pp. 49 and 50).	Col. & Fr.
B3 (2nd time).	As in B1, 1st time, and All-in (see p. 52).	Fr. & Col.

MUSIC.	MOVEMENTS.	FORMATION.
	LADS A BUNCHUM. (STICK DANCE).	
Once-to-your-self (4 bars).	See p. 52.	Column.
A1 (1st time).	Foot-up (D) (see pp. 47 and 50).	Col. to Fr.
B1 (1st time).	Double clap (see p. 52).	Front.
A2 (1st time).	Back-to-back (see pp. 48 and 50).	Front.
B2 (1st time).	Single-clap (see p. 54).	Front.
A1 (2nd time).	Processional-down (see pp. 48 and 50).	Col. & Fr.
B1 (2nd time).	Clap-high (see p. 54).	Front.
A2 (2nd time).	Processional-up (see pp. 48 and 50).	Col. & Fr.
B2 (2nd time).	Double-clap (see p. 52).	Front.
A1 (3rd time).	Dance-round (see pp. 48 and 50).	Front.
B1 (3rd time).	Single-clap (see p. 54).	Front.
A2 (3rd time).	Whole-hey (see pp. 49 and 50).	Col. to Fr.
B2 (3rd time).	Clap-high (see p. 54), and ALL-IN (see p. 54).	Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	SWEET JENNY JONES. (Stick Dance.)	
Once-to-your-self (8 bars).	See p. 50.	Col.
A1 (1st time).	Whole-rounds (see p. 54).	Ring & Fr.
B1 (1st time).	Double-clap and Foot-up (see p. 55).	Fr. & Col.
A2 (1st time).	Half-hands (see pp. 48 and 55.)	Front.
B2 (1st time).	Single-clap and Foot-up (see pp. 55-7).	Fr. & Col.
A1 (2nd time).	Processional-down (see pp. 48 and 55).	Col. & Fr.
B1 (2nd time).	Double-clap and Foot-up (see p. 55).	Fr. & Col.
A2 (2nd time).	Processional-up (see pp. 48 and 55).	Col. & Fr.
B2 (2nd time).	Single-clap and Foot up (see pp. 55-7).	Fr. & Col.
A1 (3rd time).	Dance-round (see pp. 48 and 55).	Front.
B1 (3rd time).	Double-clap and Foot-up (see p. 55).	Fr. & Col.
A2 (3rd time).	Whole-hey (see pp. 49 and 55).	Col. & Fr.
B2 (3rd time).	Single-clap and Foot-up, and All-in (see p. 57).	Fr. & Col.

MUSIC.	MOVEMENTS.	FORMATION.
	THE BUFFOON. (HANDKERCHIEF DANCE.)	
Once-to-your self (8 bars).	See p. 58.	Ring and Col.
A1 (1st time).	Foot-up (see p. 58).	Col. to Fr.
B (1st time).	Hand-clapping (see p. 59).	Front.
A1 (2nd time)	Half-hands (see pp. 48 and 59).	Front.
B (2nd time).	Hand-clapping, striking breasts (see p. 60).	Front.
A1 (3rd time).	Processional-down (see pp. 48 and 59).	Col. & Fr.
B (3rd time).	Hand-clapping, tweaking noses (see p. 60).	Front.
A1 (4th time).	Processional-up (see pp. 48 and 59).	Col. & Fr.
B (4th time).	Hand-clapping, striking heads (see p. 60).	Front.
A1 (5th time),	Dance-round (see pp. 48 and 59).	Front.
B (5th time).	Hand-clapping, raising arms (see p. 60).	Front.
A2	Whole-hey (see pp. 49 and 59) with the last two capers facing up in column and ALL-IN.	Fr. & Col.

MUSIC.	MOVEMENTS.	FORMATION.
	THE BLACK JOKE. (HANDKERCHIEF DANCE.)	
Once to-yourself (6 bars).	See p. 61.	Col.
A1 (1st time).	Whole-rounds (see p. 61).	Ring & Fr.
B1 (1st time).	Down-and-up and Foot-up (see p. 62).	Fr. to Col.
A2 (1st time).	Half-hands (see pp. 48 and 63).	Front.
B2 (1st time).	As in B1, 1st time.	Fr. to Col.
A1 (2nd time).	Processional-down (see pp. 48 and 63).	Col. & Fr.
B1 (2nd time).	As in B1, 1st time.	Fr. to Col.
A2 (2nd time).	Processional-up (see pp. 48 and 63).	Col. & Fr.
B2 (2nd time).	As in B1, 1st time.	Fr. to Col.
A1 (3rd time).	Dance-round (see pp. 48 and 63).	Front.
B1 (3rd time).	As in B1, 1st time.	Fr. to Col
A2 (3rd time).	Whole-hey (see pp. 49 and 63).	Col. & Fr.
B2 (3rd time).	As in B1, 1st time, facing up in last four capers and ALL-IN.	Fr. to Col.

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THE DERBYSHIRE MORRIS REEL.

THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS-MEN

OF

ENGLAND

BY

CECIL J. SHARP

AND

HERBERT C. MACILWAINE.

PART III.

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1910.

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PREFACE.

The Editors desire to express their grateful thanks to those Morris men, too numerous to mention by name, from whom the information contained in this volume has been wholly derived. Their acknowledgments are also due to Mr. A. Marshall for permission to reproduce the photograph in the frontispiece, and to Mr. T. L. Gilmour that facing page 13.

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CONTENTS.

PAGE

INTRODUCTION 7

THE DANCE :—

Hands 15
Steps 20
Evolutions 28

SPECIAL INSTRUCTIONS FOR VARIOUS DANCES :—

THE FLOWERS OF EDINBURGH 37
THE MAID OF THE MILL 38
BOBBING JOE 39
SHEPHERD'S HEY (2nd Version) 39
GLORISHEARS 43
THE GALLANT HUSSAR 44
LEAP-FROG 45
SHOOTING 49
BRIGHTON CAMP 51
GREEN GARTERS 55

NOTATION :—

THE FLOWERS OF EDINBURGH (Handkerchief Dance) 56
THE MAID OF THE MILL (Handkerchief Dance) ... 57
BOBBING JOE (Handkerchief Dance) 58
SHEPHERD'S HEY (2nd Version) (Handkerchief Dance) 59
GLORISHEARS (Handkerchief Dance) 60
THE GALLANT HUSSAR (Handkerchief Dance) ... 61
LEAP-FROG (Handkerchief Dance) 62
SHOOTING (Stick Dance) 63
BRIGHTON CAMP (Handkerchief Dance) 64
GREEN GARTERS (Handkerchief Dance) 65

PAGE

Morris Jigs 66
Princess Royal (1st Version) ... 68
Princess Royal (2nd Version) 70
Lumps of Plum Pudding 74
The Fool's Dance 76
Shepherd's Hey 79
Jockie to the Fair (2nd Version) 81
Bacca Pipes (2nd Version) 84
Bacca Pipes (3rd Version) 88
Bacca Pipes (4th Version) 91

Derbyshire Dances :—
The Derbyshire Morris Dance (Handkerchief Dance) 99
The Derbyshire Morris Reel (Handkerchief Dance) 100

Addenda :—
Laudnum Bunches (Corners) 101
Trunkles (Half-Capers) 101

INTRODUCTION.

Since the issue of Part II., the Morris dance has steadily increased in popular favour and, what is still more important, its value as an educational instrument has been formally recognized by the Board of Education in their "Syllabus of Physical Exercises" (1909). The dances are now, therefore, being introduced into the Elementary Schools all over the country to the infinite enjoyment, we hope and believe, of both teachers and children. If the educational authorities will, in addition, discountenance spurious forms of the dance and sanction the teaching of those dances alone for which there is the authority of tradition, the movement they have initiated will, in our opinion, yield results of the highest educational and national importance.

For our part we have resolutely pursued our investigations, with the result that we have added very largely to our collection of Morris jigs and dances. We have also, incidentally, gathered a great deal of information concerning the extra characters and traditional customs associated with the dance, the dress and paraphernalia used in its performance, and other matters of a like nature. This information would, however, be out of place in the present volume. At the same time we hope one day to set forth the results of our investigations in the final edition of the Morris Book.

We have always realized that in attempting to transmit to others a traditional dance as complex and elaborate as that of the Morris, we were undertaking a work of great difficulty and responsibility. Had we felt our task to be impossible we should have addressed ourselves to the folklorist rather than to the performer. We believed, however—and experience has to some extent justified our confidence—that

by means of carefully written instructions and notations the dance could be explained in an intelligible manner even, perhaps, to those who had never seen it performed. Nevertheless, if the spirit of the dance is to be caught and its traditional character accurately reproduced, our instructions must be scrupulously followed and, whenever possible, supplemented by the explanations of a qualified teacher. On this point we feel it necessary once more to offer a word of advice and warning, for we have seen again and again how easily the Morris may degenerate into a disorderly romp. Slovenly dancing of this sort can only create a false and mischievous impression of the æsthetic nature of the Morris dance, and thereby retard the progress of the movement in which we are so deeply interested.

Now, to dance the Morris ungracefully is to destroy it. It is true that the dance is vigorous, or nothing; but vigour and grace are not incompatible, and the impression left on the minds of those who, like ourselves, have constantly seen the dance performed in country places, is one first of beauty, solemnity and high restraint, then of vigour.

The face of the Morris man in the act of dancing is not only unsmiling, but continuously and perfectly serious, recalling the impassive and expressionless face of the traditional folk-singer. This pervading seriousness of demeanour is, moreover, in perfect accord with the action of his limbs and body as they make their ordered movements; every action bespeaks strength and quietness, never unbridled exuberance. A singularly graceful dancer once told us that to attain the requisite poise of body and lightness of spring, he sometimes tied his wrists to a beam overhead to keep his arms and body steady while he practised the steps; and he added, "It isn't the legs, it 's the hitch up of the body as does the dancing." Another dancer, commenting upon something we had said, remarked, "That 's it, sir, plenty of brisk in the Morris, but no excitement." Of yet another dancer we heard it said that a woman might, without fear of

injury, place her fingers under his feet when he was dancing. In insisting, therefore, upon the grace as well as the vigour of the Morris dance, we are only emphasizing the view universally held by the traditional dancers themselves.

It will be found that the dances described in this volume are less homogeneous and far more varied than those we have already published. This is because the greater part of the material printed in Parts I. and II. was gathered in one village, whereas the present instalment of dances has been derived from six different sources and contains examples, therefore, of six distinct and separate traditions. In the following list the dances are divided into groups according to their derivation.

OXFORDSHIRE.

Jockie to the Fair (Second Version).
Shepherd's Hey (Jig).
Bacca-Pipes Jig (Second Version).

Brighton Camp.

The Flowers of Edinburgh.
The Maid of the Mill.
Shepherd's Hey (Second Version).
Glorishears.
Bobbing Joe.
Green Garters.
Princess Royal (First Version).
Lumps of Plum Pudding.
The Fool's Dance.
Bacca-Pipes Jig (Fourth Version).

GLOUCESTERSHIRE.

The Gallant Hussar.
Leap-Frog.

NORTHAMPTONSHIRE.

Shooting.
Bacca-Pipes Jig (Third Version).

DERBYSHIRE.

The Morris Dance.
The Morris Reel.

Our experience proves that each village where Morris dancing survives has its own tradition, its own dances, and its own special methods of performance, all of which reflect, no doubt, the peculiar temperament and artistic sense of the community. Consequently, the discovery of a new Morris village leads to the discovery of a fresh group of dances, closely related, but distinguished by many individual and local peculiarities. The fact is that Morris dancers are very proud and jealous of their local tradition, and any attempt on the part of neighbouring villagers to copy their dances would be fiercely resented and treated as an act of robbery.

Folk-song variants, on the other hand, are distributed far more widely and uniformly than folk-dances and are less affected by local influences. A single village will often yield two or more variants of one folk-song; while two nearly identical variants may be found in districts hundreds of miles apart. Folk-songs may, therefore, be said to flow in one broad stream of evolution; whereas the development of folk-dances trickles along many small rivulets, united at their source, but subsequently diverging and pursuing each its own course.

This tendency of the Morris dance to vary, village by village, is at first somewhat disconcerting, even to one who has had some experience in the collection of folk-songs. Nevertheless, instability is, and in the nature of things must be the invariable characteristic of all traditional folk-products. Variation, however, does not necessarily connote corruption; in nine cases out of ten it is indicative of vitality, growth and development, of evolution rather than of devolution. Still, in Worcestershire, Herefordshire and, so far as our investigation goes, in the northern counties, Morris dancing has undoubtedly fallen on evil days and become decadent. But in the Midlands, from which alone our published material has been derived, the Morris dance, albeit moribund, is not corrupt. Furthermore, variants, whatever their quality, are never

mutually destructive; each one, so long as it is part and parcel of a genuine and unbroken tradition, is equally authoritative.

And through all the numberless changes to which the Morris is subject, the type obstinately persists. In general appearance, in form and structure, and in all that is really essential, the Morris dance is unvarying. The normal Morris step, for instance, is practically the same everywhere; certain evolutions, such as the Hey, Half-Rounds, Back-to-Back, &c., are known to and practised by all Morris men; while in character, in spirit, and in its emotional content the dance varies very little. It is in the use of special figures, or combinations of figures, in the preference for this or that step or hand-movement, and in the small and almost indefinable subtleties and nuances of technique that, in the main, the tradition varies.

These considerations materially lighten the task of the collector. His duty is, obviously, to note down with care and accuracy every traditional dance that comes his way—for, scientifically, all are of equal value; and then, later on, to select for the purposes of publication those dances which seem to him to be most characteristic in themselves, most clearly representative of a type or artistically the most beautiful.

In this way, at any rate, we have gone to work. We have taken great care to assure ourselves of the genuine traditional character of every dance that we publish. And this precaution is necessary; for there are dances performed nowadays in many villages that have been revived quite recently, and for which, therefore, it is impossible to claim the authority of a continuous tradition. Some of these resuscitated dances are not without their value, nor wholly destitute of authority, as, for instance, in those cases where the revival has been superintended and directed in person by Morris dancers from other villages. Of such dances we felt

ourselves justified in printing three examples in Part I., "Shepherd's Hey," "Morris-off," and "Bluff King Hal." We have not, however, repeated the experiment, and we do not intend to do so; the risk is too great.

The two Derbyshire dances belong to a category of their own and, for this reason, are treated in a chapter by themselves. They are by no means modern revivals, but authentic examples, we believe, of an ancient and uninterrupted tradition. At the same time we do not present them as typical examples of the Morris dance. They are hybrid dances that combine in nearly equal proportions the characteristics of the Morris and the Country Dance. Scientifically they are, of course, of the highest interest. We print them, however, not so much on this account as for æsthetic considerations, the dances being, in our opinion, singularly beautiful and picturesque.

We have, too, some authority for classifying them as Morris dances, for they are so named by the dancers themselves, as well as by the inhabitants of the district in which they survive. They possess, moreover, several points in common with the normal Morris dance, *e.g.*, the steps and hand-movements; some of the evolutions; the use of handkerchiefs; certain points in the costume; the extra characters —fool, witch, king and queen—who accompany the dancers; the exclusion of women from performance; and, finally, in the formal and ceremonial way in which the dance is performed on certain prescribed occasions.

On the other hand, the dances have many features that have clearly been derived from the Country Dance. The performers, for instance, number sixteen; they wear no bells; such evolutions as Hands-Four, Right-and-Left, are Country Dance not Morris figures. But perhaps the strongest proof of alien influence is to be seen in the fact that although the performers are all men (the witch and queen are impersonated by men), the two sides wear different head-gear and are

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THE KING AND QUEEN—WINSTER MORRIS DANCE.

"PARTNERS" IN THE WINSTER MORRIS DANCE.

called, respectively, the "Men's side" and the "Ladies' side," terms that have obviously been borrowed from the nomenclature of the Country Dance (*see* plates opposite pp. 13 and 98).

Our readers will notice that the tune of the "Processional Morris" (Part II., p. 43) is identical with that of the "Derbyshire Morris Dance." This is because it is customary with the Derbyshire men to proceed from place to place dancing the "Processional Morris" and then, on arriving at their destination, to form up and execute the "Morris Dance" without pause, a very pretty and characteristic procedure which should be adopted when occasion offers.

THE DANCE.

HANDS.

Handkerchiefs.

The handkerchiefs used by Morris dancers are white and large. They are held in various ways. Ordinarily one corner is clasped between the thumb and first finger, but sometimes, especially in jig dancing, the four corners are gathered together and the handkerchief held in a bunch as shown in the photograph of Mr. Kimber, reproduced in Part I., p. 23. Sometimes, for the sake of security, a knot is made in one corner and passed between the 2nd and 3rd fingers; or two diagonal corners are tied together and the handkerchief held like a sling. When performing dances in which hand-striking occurs, the Morris men usually tie the handkerchief to the little finger with a sailor's reeving knot.

The Derbyshire Morris dancers (*see* Part II., p. 42) use handkerchiefs as large as dinner napkins and attach them to the links of their cuffs.

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The Point.

The performer raises his right or left hand—according as he is setting out to right or left—in an outward and upward curve, to a point level with the top of the head; at the same time the head is bent and the body inclined in the same direction. The arm is held in the raised position for one bar, and then gradually lowered to the side of the body in the next bar. These movements of hand, head, and body must be performed easily and gracefully; the dancer is merely pointing out the course upon which he is setting out.

This movement is marked in the diagrams:—

p.r. (point with right hand),

or

p.l. (point with left hand).

The Swing.

In advancing, the hands are swung gently forward and back, a distance, roughly, of eighteen inches. The backward movement is made at the beginning, and the forward movement at the middle of each bar. The hands are not swung in parallel lines; in the forward movement they should approach each other in front of the body, while in the backward movement they should be swung apart and slightly away from the body. The arms swing loosely and easily, and with bent elbows. The movement should have somewhat of a jaunty or swaggering appearance.

The Swing is thus a modification of the action of the hands described in Part I. (p. 49), and of the movements "up" and "down" in the diagrams of the jigs in Part II.

The Swing is marked in the diagrams:—

s.f. (swing forward),
and
s.b. (swing backward).

When the Swing is used with capers, or otherwise as indicated, the hands are swung much more vigorously and further—about three feet, rising in front as high as the breast.

This is marked in the diagrams:—

s.h.f. (swing high forward),
and
s.h.b. (swing high backward).

Hands-Inward.

The hands are brought together in front of the midriff, and close to the body, with the knuckles touching; the elbows are slightly bent outwards and forwards.

This is marked in the diagrams:—

in

or, if only one hand is used,

r. (or l.) in.

Hands-Outward.

In this movement, which usually follows Hands-inward, the hands are thrown outward, level with the waist. The arms slant downwards; the elbows are slightly bent and about fifteen inches away from the body.

This is marked in the diagrams :—

out

or, if one arm only is used,

r. (or l.) out.

Hands-Across.

The hands are held across the body, as in Hands-inward; but they are carried further over and are crossed at the wrists, while the elbows are given a sharper crook forward. The attitude is very much the same as that of the dancer in the "Sailor's hornpipe."

This is marked in the diagrams :—

X

or, if only one hand is used,

r. (or l.) X

Hands-Wide.

This movement usually follows Hands-across.

The hands are thrown suddenly and widely apart; the arms are straightened and held nearly parallel with the ground, declining only very slightly from the shoulders.

This is marked in the diagrams :—

W.

or, if only one hand is used,

r. (or l.) W.

Waving.

The hands, which are held outward and well apart, are smartly waved first inwards and up as high as the chin, then out and downwards, finally inwards and up to their original

positions. The movement is performed very vigorously and in one action. Each hand describes an ellipse in a vertical plane. The upper arms are held close to the body and are little used in this movement, which is performed almost entirely by the forearms and wrists.

This is marked in the diagrams :—

wave.

Dip In ; Dip Out.

Both hands are raised to the level of the shoulders. They are held about a yard apart, and about twenty inches in front of the body. The hands are now dipped down about five inches, and up again, and at the same time brought towards each other about the distance of a foot. This movement is then repeated, bringing the hands to within twelve inches of each other.

These two movements are then made in the reverse direction, outwards, bringing the hands and arms back again to their original positions.

The dipping movements, down and up, are executed by the forearms and wrists, chiefly by the latter. The effect produced is that of a rhythmical, dancing motion of the arms and hands, and is extremely graceful when performed neatly and naturally.

In the diagrams these movements will be marked thus :—

d. in—in. (dip in—in).
d. out—out. (dip out—out).

High-and-Wide. High-and-Across.

Both arms, slightly bent at the elbows, are raised above the level of the head ; they slant outwards and forwards, making, in each case, an angle of about thirty degrees with the vertical. The hands are then brought rapidly together and crossed at the wrists, the left in front of the right.

This waving movement is not, in effect, unlike the Circle, described in Part II. (p. 11).

These two movements are marked in the diagrams as follows :—

h. X (high, across).
h. w. (high, wide).

Showing.

One hand, right or left according to instructions, is first brought across the body, the forearm parallel with the ground; it is then swung outwards in a wide sweep well away from the body, always keeping the forearm level; simultaneously, the body and head are inclined in the direction of the hand. The movement suggests an elaborate and formal obeisance or salute; it is done gracefully and with great deliberation, somewhat after the manner of a polite foreigner in taking off his hat to a lady.

This is marked in the diagrams :—

show r. (or l.).

Mark-Time.

The body is raised on the toes, then lowered back again on to the heels. As the body rises and falls, the hands are moved out and up, then in and down. These hand-movements are very slight, and are little more than gentle flicks of the wrists.

In the following dances, Mark-time takes the place of the preliminary jump and raising of the arms described in Part I. (pp. 47-8). It is performed, as the case may be, by the whole side, the centres, or by either pair of corners, about to begin a figure. In Once-to-yourself, some dancers Mark-time at the beginning and middle of the last two or more bars in order that they may feel and get used to the rhythm before the dance begins.

Although the hand-movements above described are all used by the Morris men, it would not be strictly accurate to say that they are always executed as exactly as we have described them, or as uniformly as they are marked in the diagrams. We have set down what, in our opinion, may fairly be considered the average or normal practice of the traditional dancers. For purposes of notation it has been necessary to be precise; in practice, it will probably be found that, as with the Morris men themselves, individual differences will be made. To do this within reasonable limits is quite in accordance with traditional custom.

In cases where the hand-movements such as the Swing, High-and-Wide, &c., are merely variants of those previously described, performers may prefer to substitute in the following dances those movements to which they have grown accustomed. On this point we express no opinion. Our duty, as we conceive it, is to describe the dances as we have seen them performed by traditional Morris men.

STEPS.

The Morris Step.

The normal Morris step is, no doubt, the chief difficulty with which the beginner has to contend. As the directions already given in Part I. (pp. 32-3) have not always been interpreted by our readers in the sense we intended, some additional remarks have become necessary.

One leg, say the right, is swung smartly forwards, jerked rather than kicked, and then brought back and down to earth, the foot striking, or rather scraping the ground at an acute angle, and at a point not more, ordinarily, than a few inches in front of its original position. Directly the right foot has reached the limit of its forward swing, a similar action is commenced by the left leg; except, of course, when the step is followed by a hop, in which case the free leg is held for a

moment in the forward position. Both feet should be swung forward an equal distance; beginners are inclined to swing the left leg less than the right.

The movement above described must be made with a straight leg, swinging naturally and easily from the hip joint. On no account must the knee be bent, nor the thigh raised; the action is forward and backward, not upward. The foot should lie throughout at right angles to the leg, no conscious effort being made to point the toe up or down. Although the action is a quick and vigorous one it should be executed easily and naturally; the leg should not be strained to an uncomfortable and unnatural rigidity.

The Morris step is danced throughout on the ball of the foot, not the toes. The heel, though always close to the ground, should never touch or rest upon it. We are aware that in our original description we directed the dancer to lower the heels to the ground immediately he had alighted on his toes. This statement, however, needs correction. It is true that we have seen the step performed in this manner, especially when the dancers were tired after a long day's work; and we have, moreover, known some Morris men who do so habitually. Nevertheless, experience has convinced us that the practice is abnormal and should, therefore, be avoided.

The beginner is advised to practise and perfect the Morris step in a stationary position before he essays to dance it moving forwards or backwards. When, ultimately, he advances at the Morris step he must be careful to take very small steps and to cover as little ground as possible. It is very difficult, when moving rapidly, to maintain the character of the step.

The Caper.

The Caper was described in Part I. (p. 34) as an exaggerated Morris step. It should, however, in addition, be emphasised by a vigorous jump made by the supporting foot, the leg

being kept perfectly straight. The flexibility and strength of ankle required to effect this easily and without apparent effort can only be acquired by long and assiduous practice. The Caper when properly performed, *i.e.*, with erect body and straight legs, is one of the most characteristic steps of the Morris dance.

In the diagrams the Caper will be marked by a capital letter, thus :—

R or L.

The Side-Step.

The Side-step may be used in a stationary position, or in moving backwards or forwards.

When executed in a stationary position the feet should be crossed well over one another, and should lie in parallel lines from four to six inches apart. The weight of the body should be carried alternately by each foot, so that the centre of gravity is directly above the supporting foot. This may produce a rhythmical, rocking movement, backwards and forwards. The amplitude of these oscillations varies very much with different dancers and, to some extent, with the character of the movement in which the step occurs. Some dancers habitually emphasise the rocking motion as much as possible, while with others it is scarcely perceptible ; and we have known dancers who practically ignore it altogether.

In advancing or retiring at the Side-step, the two feet should lie in one and the same straight line and must, therefore, be crossed much less than when the step is executed in a stationary position. The course of the dancer should be slightly to the right or left, according as the front foot is right or left. Consequently, when, as is often the case, the position of the feet is changed at the beginning of every bar, the dancer will pursue a zig-zag course.

Whenever the Side-step is used, the head and body of the dancer should be twisted a quarter turn to the right or left, according as the *rear* foot is right or left; or, to put it another

way, the right shoulder should always be swung over the right foot, and the left shoulder over the left foot. Except in Showing (p. 19), the head and body are held erect; we have seen dancers, on occasion, bend both head and body slightly backwards.

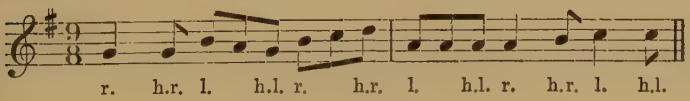
The Side-step is, perhaps, the most graceful, as it is certainly the most difficult of all the Morris steps. The difficulty lies in varying the step, as good Morris dancers do, and modifying it in conformity with the character of the dance, and particularly with that of the music. In Foot-up, No. 4, for instance, the Side-step is danced with the greatest spirit and vivacity; whereas in "Trunkles," or in the Corner movement of "Brighton Camp," it is performed in almost a languishing, lackadaisical manner. After all, the best way to realise its many possibilities, perhaps the only way, is to see it performed by a good traditional dancer.

The Side-step will be marked in the diagrams in two rows of symbols. In the upper line the symbols will show the steps in the usual way; in the lower line the letters s.s. (Side-step) will be placed, followed by r.b., or l.b., and a line, which will continue while the step lasts, thus:—

r. l. r. l. | r. l. r. h.r. | l. r. l. r. | l. r. l. h.l. |
s.s. l.b.——————— r.b.———————

The 9-2 Step.

The only difference between this and the 6-2 step is that the step-and-hop occurs three times in each bar instead of twice, thus:—



The Cross-Hop.

As its name implies this is a hop made with crossed feet, with or without change of position. The weight of the body must be supported equally by both feet.

In the diagrams the step will be indicated by two rows of symbols, as follows :—

r.b. l.b. r.b.
x.h.

As in the notation of the Side-step, the line marks the continuance of the Cross-hop.

The Straddle.

This is executed by jumping, throwing the feet wide apart and alighting firmly upon them. As the feet touch the ground the knees are bent and the body lowered. The body must be held erect throughout the movement.

This is marked in the diagrams :—

st.

The hand-movements, "across" and "wide," are generally used with the straddle.

The straddle, when performed neatly and smartly, and by men, is a very effective and characteristic movement. For women, however, it can scarcely be called a graceful action. Women will on this account probably find "feet apart" (f.a.) a more suitable movement. In making this substitution, moreover, they will be acting strictly in accord with tradition, for we have seen the same change made by the country dancers themselves.

The Back-Step.

This is often used instead of the Cross-step, of which it is a variant much simplified.

One foot, right or left, is swung, loosely and in a slight curve, behind the supporting foot, so as to cross the legs just above the ankles. As the forward toe is raised to be swung behind the other foot, it should be given a slight but lively turn or twist outward, giving the heel a slight inward movement. This gives the impression that the dancer is giving himself a gentle thrust backward with each step.

The Back-step is made entirely on the ball of the foot; and at each crossing of the feet a slight and natural inclination of the head and body is made in the direction of the moving foot. The Back-step is always accompanied by the hand-movements, "r. in" or "l. in."

There should be no hop in the execution of the Back-step; when a turn or a jump follows the Back-step, it is made without a preliminary hop.

This is marked in the diagrams :—

r.b. l.b. r.b.
b.s. ———

This step is often used, arbitrarily, by the dancer at the end of an evolution when he has accidentally got out, and in front of his proper place.

The Spring.

A high jump, or spring, is made from one foot to the other. The body is held upright, head erect or even inclined backwards, and the Spring, whether made in position or advancing, or on the turn, must be made as high as possible.

The Spring is distinguished from the Caper in that the free leg is not kicked forward and upward, but allowed to hang loosely, and in a straight and natural position.

In the diagrams the Spring is marked with a convex curve, thus :—

r. ∩ l.

Feet-Together.

Feet-together is the posture known to professional dancers as "first position," *i.e.*, both feet flat on the ground, heels touching, toes well turned out.

In Morris dancing Feet-together (f.t.) usually follows Feet-apart (f.a.). But whatever position precedes it, Feet-together

should be executed without a jump, and with no more spring than is absolutely necessary to reach the required position.

Feet-together must, therefore, be sharply distinguished from the Jump (Ju. or j.), in which the dancer springs as high as he can, and alights on both feet simultaneously.

The Back-Toe.

A slight jump is made, the dancer alighting upon one foot. As he does so, the other foot is thrown backwards in a straight line, and set upright, heel up and toe resting on the ground two feet or more behind the supporting foot. At the same moment the supporting leg is bent at the knee.

The Back-toe is always followed either by the Jump or the Spring, made by the supporting foot, the rear leg being swung quickly forwards.

This is marked in the diagrams:—

r.t.b. (right toe behind)
or
l.t.b. (left toe behind).

The Cross-Leg.

This is a variation of the normal method of performing the hop in the ordinary Morris step.

The free leg, instead of being kicked forwards (*see* Part I., p. 33), is swung, heel foremost, across and in front of the other leg, overlapping it by two or three inches. The leg as it swings across is bent at the knee; the heel is raised and thrust forwards; and the toe turned out and down. To preserve a balance, the body is inclined, very slightly, away from the direction in which the leg is swinging.

The hop made by the supporting leg must be a very mild one. Some dancers, indeed, especially in quick time, dispense with it altogether, and are content with raising the body an inch or two by bending the ankle.

This step is marked in the diagrams in two lines, thus :—

h.l.
r.a. (right across)
or
h.r.
l.a. (left across).

The Cross-leg is generally used in the 4-2, 6-2, 4-3, or 6-3 steps, and sometimes, though very rarely, in the Side-step.

The Hook-Leg.

This is an exaggerated form of the Cross-leg.

A high spring is made by the supporting leg; the swinging leg is sharply crooked at the knee, which is raised as high as possible.

This is marked in the diagrams in two lines, thus :—

h.l.
hk. r. (hook right leg)
or
h.r.
hk. l. (hook left leg).

When the Hook-leg is followed by a step and a jump, it is called "hook-leg and jump."

The Swing-Step.

This step has already been described, though unnamed, in the third figure of the "Bacca-Pipes Jig" (Part II., p. 40). It is a simple but very pretty variant of the 4-2 or 6-2 step.

While one foot is hopping, the other is swung across and in front of it, alighting eighteen inches or two feet outside the hopping foot. This swinging motion takes the place of the kick forward made by the free leg in the ordinary Morris step.

This step is marked in the diagrams thus :—

r. h.r. l. h.l.
sw.s.

The Pause.

At the conclusion of a dance, especially of a jig, the performer will sometimes remain for a moment or two posed in the attitude in which he executed the last step or Caper.

This will be marked in the diagrams with a *fermata* or pause, thus :—

EVOLUTIONS.

The Foot-Up.

The Foot-up is a variant of the "Down-and-back, turn; up-and-back, face," already described in Part I. (p. 40).

It is danced in four different ways.

Foot-Up. No. 1.

During Once-to-yourself, the dancers stand in column, facing the music, and Mark time in the last two bars (p. 19).

They then make the following movements :—

Bars 1 and 2 : advance about six feet.

Bar 3 and first half of bar 4 : retire about two feet.

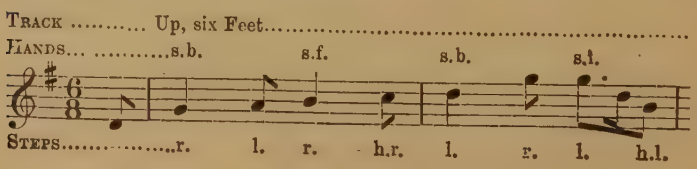
At half-bar, bar 4 : turn about, outwards, at the Spring, and face down.

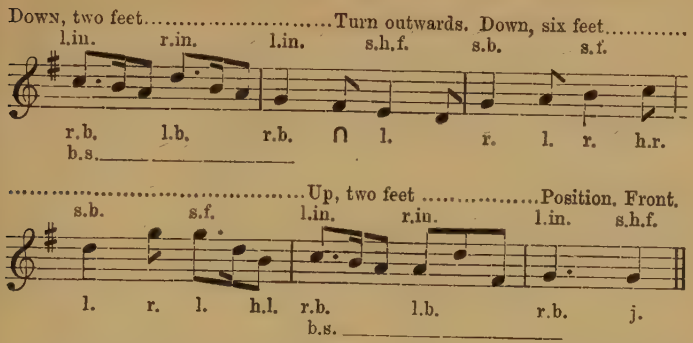
Bars 5 and 6 : advance about six feet.

Bar 7 and beginning of bar 8 : retire backwards, about two feet, to position.

At half-bar, bar 8 : jump, and form Front.

The steps and hand-movements are shown in the following diagram :—




Down, two feet.....Turn outwards. Down, six feet.....
l.in. r.in. l.in. s.h.f. s.b. s.f.
r.b. l.b. r.b. ∩ l. r. l. r. h.r.
b.s.
.....Up, two feet .....Position. Front.
s.b. s.f. l.in. r.in. l.in. s.h.f.
l. r. l. h.l. r.b. l.b. r.b. j.
b.s.

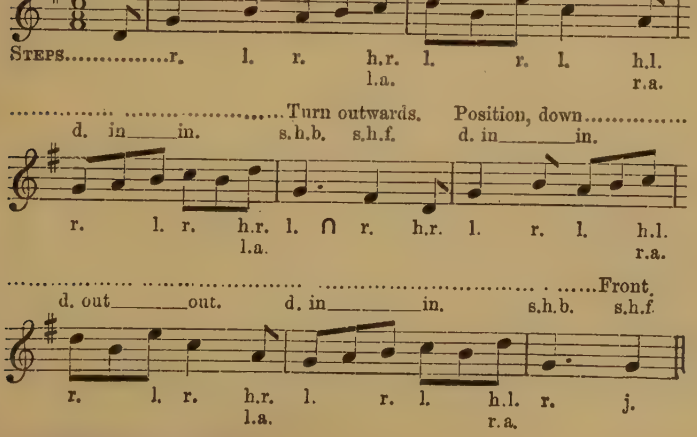
In bars 3—4, and 7—8 the 6/2 step is sometimes used instead of the Back-step.

Foot-Up. No. 2.

During Once-to-yourself, the side stands in Column, facing up; they Mark time (p. 19) in the last two bars.

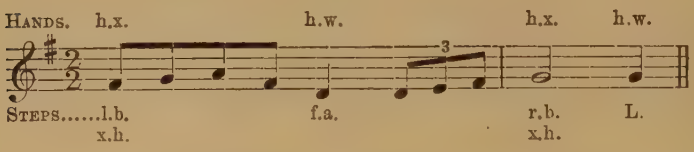
In this Foot-up the performers dance in a stationary position throughout, moving neither forwards nor backwards.

The steps, hand-movements, &c., are shown in the following diagram:—


Track..... Position, up.....
Hands.....d. in_____in. d. out_____out.
Steps.....r. l. r. h.r. l. r. l. h.l.
l.a. r.a.
.....Turn outwards. Position, down.....
d. in____in. s.h.b. s.h.f. d. in_____in.
r. l. r. h.r. l. ∩ r. h.r. l. r. l. h.l.
l.a. r.a.
.....Front.
d. out_____out. d. in_____in. s.h.b. s.h.f.
r. l. r. h.r. l. r. l. h.l. r. j.
l.a. r.a.

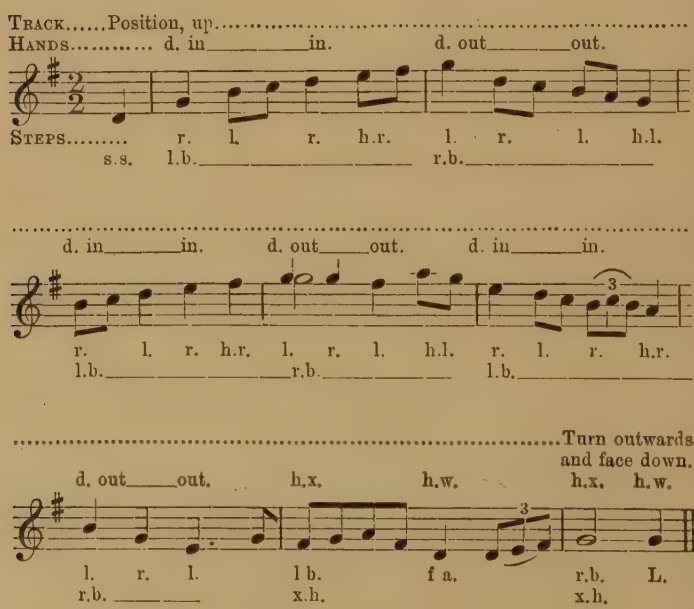
Foot-Up. No. 3.

The side stands in Column, facing up, The last two bars of Once-to-yourself are danced as follows :—



In the Foot-up, the side dances in a stationary position, moving neither forwards nor backwards.

The first eight bars are danced as follows :—


Track.....Position, up.....
Hands..... d. in in. d. out out.
Steps..... r. l. r. h.r. l. r. l. h.l.
s.s. l.b. r.b.
d. in in. d. out out. d. in in.
3
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l.b. r.b. l.b.
Turn outwards and face down.
d. out out. h.x. h.w. h.x. h.w.
3
l. r. l. l b. f a. r.b. L.
r.b. x.h. x.h.

This is repeated, the side facing down. All turn Front as they Caper in the last bar.

Foot-Up. No. 4.

In this, as in the two preceding evolutions, the side dances throughout in a stationary position.

During Once-to-yourself, the side stands in Column, facing up, with sticks held high and crossed. All Mark-time (p. 19) in bars 3 and 4 ; partners strike sticks on last beat of bar 4.

In the first four bars of the Foot-up, all dance to 9-2 step (*see* p. 23), partners tapping sticks on last beat of bar 4.

On the first beat of bar 5, all turn round, outwards, and, facing down, dance as before in the next four bars. On the last beat of bar 8, partners tap sticks and form Front.

Throughout this evolution, the arms, except when the sticks are being used, should hang loosely and naturally by the sides.

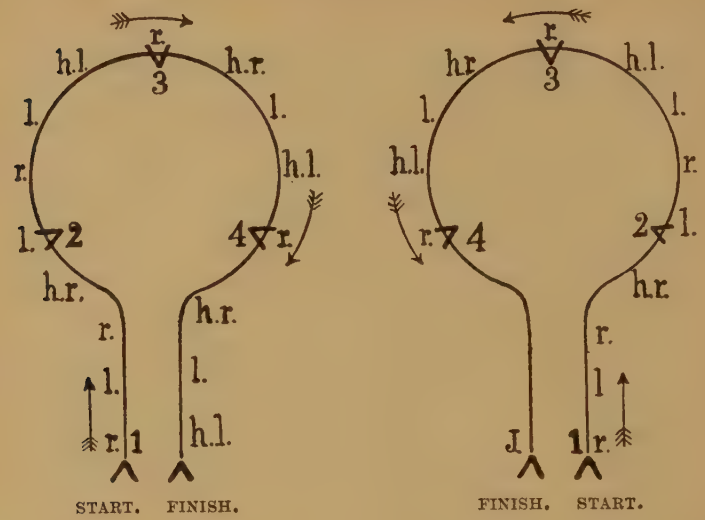
Gipsies, or Whole-Gip.

In the first four bars, pairs advance about three feet, move to leftward and round in a small circle, facing the centre ; then retire backwards to position.

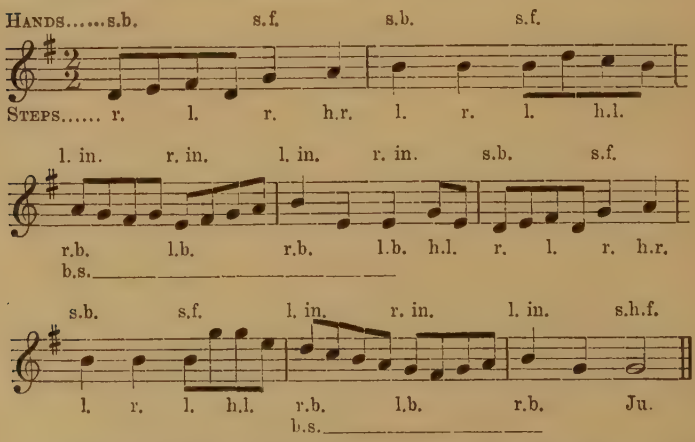
In bars 5-8, pairs again advance about three feet, move to rightward, and round as before, but in the opposite direction; then retire backwards to position.

So far as possible, each dancer throughout the figure should keep his face turned to the centre of the circle, towards, round, and from which he is moving in turn. This involves, while on the curve, a crossing of the feet, and a slight bending of the body towards the centre of the circle. It must especially be noted that the evolution, though rapidly executed, is made smoothly and without fluster.

In the following illustration, the lines show the track of the dancer, the arrows his direction ; the letters indicate the steps ; the numbers show the bars of the music ; while the angles, Λ, point in the direction of the dancer's face and, in addition, indicate his position at the beginning and end of each bar of the music. Each figure applies to all the dancers, whether odd or even numbers.



The following music diagram shows the hand-movements and steps used in this evolution :—



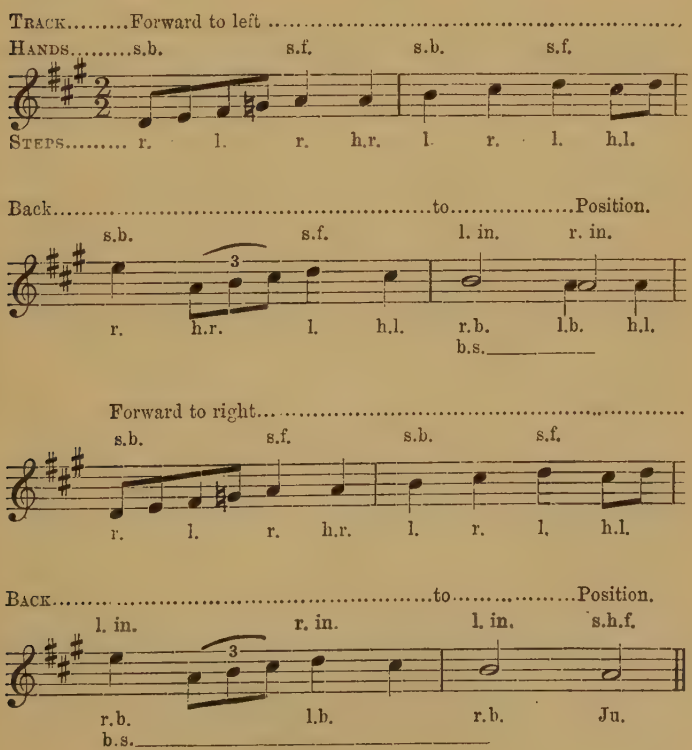
The Back-steps in bars 3, 4, 7, and 8 are optional. The 4-2 step may be substituted, as shown in the above illustration.

Half-Hands or Half-Gip.

As regards the direction and movements of the dancers, this is the same as Go-and-come, described in Part I.

In bars 1 and 2, partners advance a little to the leftward and pass, right shoulder to right shoulder; then, in bars 3 and 4, and without turning, they retire to position, with two Back-steps in bar 4. In bars 5 and 6, they advance a little to the right, pass left to left, and then retire backwards to position with three Back-steps and a jump in bars 7 and 8.

The hand-movements and steps are shown in the following diagram:—



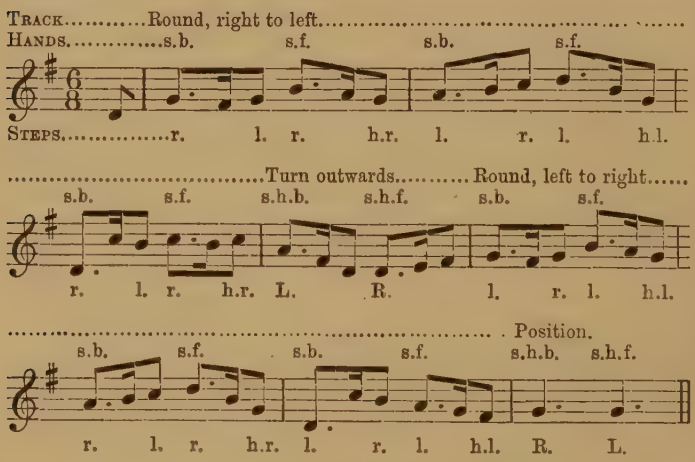
Half-Rounds.

This evolution is very similar to the Ring, described in Part I. (p. 51).

Half-rounds is distinguished from the Ring in that—

(1) The steps are different;
(2) It is danced with greater energy and in a wider circle;
(3) The performers travel further round the ring before turning back.

The steps and hand-movements are shown in the following diagram :—


Track.....Round, right to left.....
Hands.....s.b. s.f. s.b. s.f.
Steps.....r. l. r. h.r. l. r. l. h.l.
.....Turn outwards.....Round, left to right.....
s.b. s.f. s.h.b. s.h.f. s.b. s.f.
r. l. r. h.r. L. R. l. r. l. h.l.
..... Position.
s.b. s.f. s.b. s.f. s.h.b. s.h.f.
r. l. r. h.r. l. r. l. h.l. R. L.

The Hey.

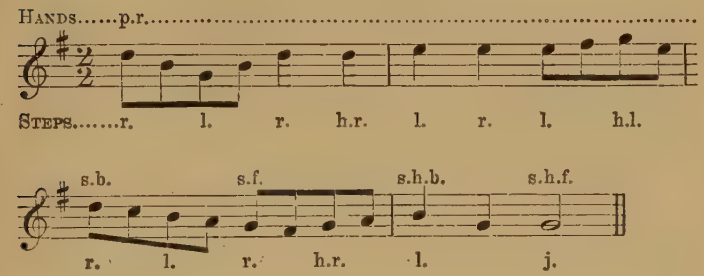
This is the same evolution as the Chain, described in Part I., (p. 41). The Hey is, perhaps, the more usual term and will be used exclusively in the following pages.

The steps and hand-movements in the Hey are performed in two different ways in the following dances. These we shall call respectively No. 2 and No. 3, reserving the designation No. 1 for the Hey as described in Part I. (p. 47).

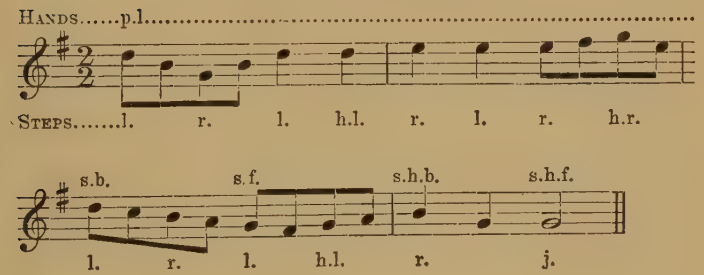
To save space we give in the following diagrams the first half only of the evolution.

Hey No. 2.

As danced by Nos. 2, 4 and 5.

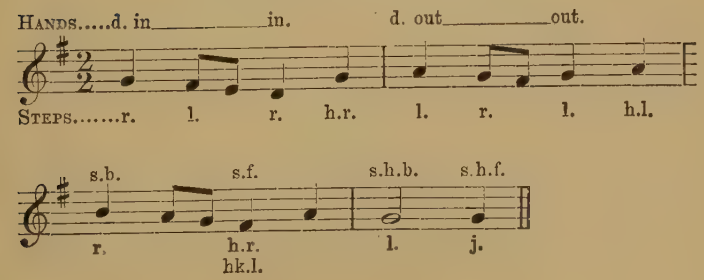


As danced by Nos. 1, 3 and 6.

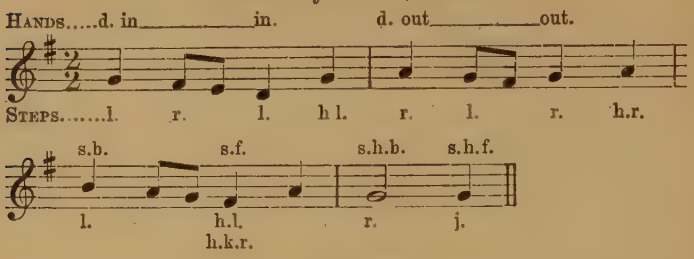


Hey No. 3.

As danced by Nos. 2, 4 and 5.



As danced by Nos. 1, 3 and 6.



All-In.

In nearly all of the dances described in Parts I. and II., All-in, or All-up as it is sometimes called, is indicated by the performance of some special figure. This, however, with the exception of "Shooting" and "Brighton Camp," is not the case with the dances given in the following pages. Nevertheless, even in the absence of a prescribed figure, it is the invariable custom of Morris dancers to emphasize, in some way or other, the conclusion of the dance. They will, for instance, give the Call (*see* Part I., p. 50); quicken the time, as in "Shepherd's Hey" (first version); or slacken the pace, as in "Jockie to the Fair," and "Caper out," as it is called, in the last few bars, pausing on the last step.

In dances which end with Half-rounds we have often noticed that the performers at the conclusion of the dance will continue to walk round in a ring in a leisurely manner until they have recovered their breath and are ready to form up for the next dance. This plan has the advantage of preventing the crowd from encroaching upon the space required for the dancing.

As it is obviously desirable to avoid an abrupt and unexpected ending, dancers are advised to adopt one or other of the traditional methods above described; or, if they please, they may make use of one of the figures belonging to another dance. In handkerchief dances the most effective form of All-in is, perhaps, the one given in "Laudnum Bunches" (Part I., p. 64).

SPECIAL INSTRUCTIONS FOR VARIOUS DANCES.

THE FLOWERS OF EDINBURGH
(Handkerchief Dance).

Kneel-and-Caper.

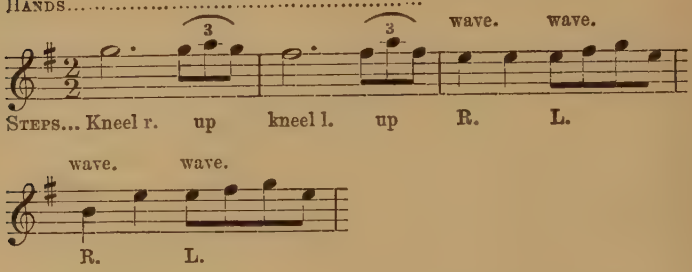
At the beginning of the first bar each dancer bends his left leg and goes down suddenly upon his right knee and leg. At the end of the bar, he rises up very quickly and, bending his right leg, goes down upon his left knee and leg at the first beat of the second bar. At the end of the second bar each dancer rises up and capers twice in each of the following two bars.

Before kneeling in bars 1 and 2, a slight jump should be made; the supporting foot is thrown a little forward; while, at the same time, the rear leg is thrown backwards and outwards, away from the body at an angle of 45 degrees, with the foot, calf, and the knee resting upon the ground. The body is held erect during the kneeling movement and should be supported equally by the foot and the reclining leg. The transition from the first to the second kneeling positions must be made as quickly and as smartly as possible.

Caution as well as activity must be exercised in the performance of this evolution; for the kneeling movement may be a dangerous one unless it is executed upon a grassy or some other yielding surface. Realizing this, the Morris dancer, when the conditions are unfavourable, is content with bending the rear leg, so that the knee approaches the ground but does not touch it.

In the kneeling movement there are no prescribed movements for the hands. It will be found, however, that as the body is lowered, the hands will naturally swing outward from the sides, to help in balancing; while, in rising, the hands will, as naturally, swing forwards and upwards.

The Capers, in bars 3 and 4, must be executed with as high a spring as possible, and, of course, in Front formation.



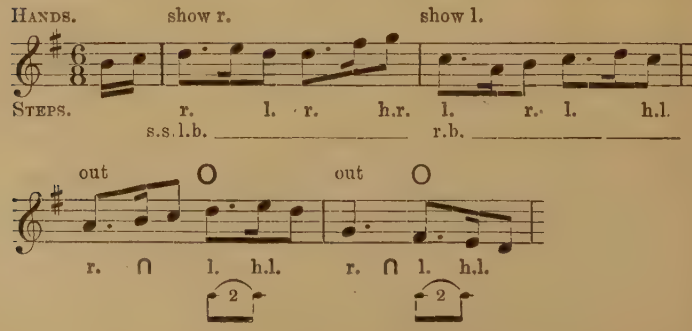
THE MAID OF THE MILL (Handkerchief Dance).

Spring-and-Clap.

In bars 1 and 2, partners Show to each other. In bars 3 and 4, all Spring-and-Clap as shown in the following diagram. The last two steps in each of these bars must be danced in even time.

On the first beat of bar 3, the hands are thrown wide apart and downwards, and then, at half-bar, brought up and smartly struck together at about the level of the chin. The same hand-movements are repeated in bar 4.

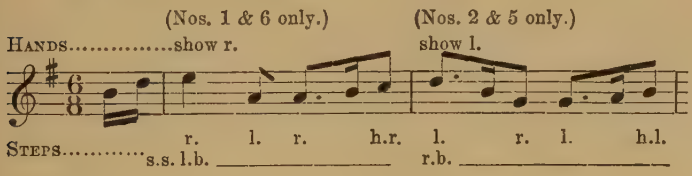
The steps and hand-strokes are shown in the following diagram :—

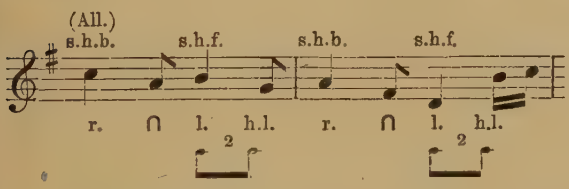


BOBBING JOE (Handkerchief Dance).

Show-and-Spring.

In bar 1, Nos. 1 and 6 advance a step or two and Show to each other. In bar 2, Nos. 2 and 5 do the same. In bars 3 and 4, all spring and step as shown in the diagram. The last two steps in each of these bars are danced in even time.





SHEPHERD'S HEY (Handkerchief Dance).

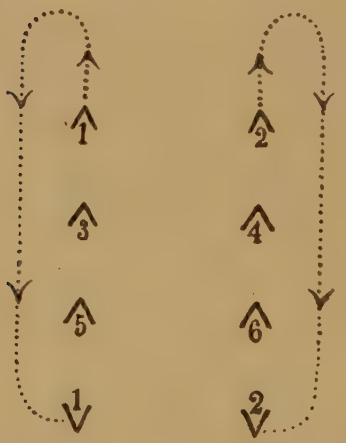
Foot-up and Cast-off.

During Once-to-yourself, the dancers stand in Column, facing up, and Mark-time (p. 19) in last two bars. They then perform the following movements :—

A1. Bars 1—4. Nos. 1 and 2 advance about six feet at 4-3 step, capering twice in 4th bar, on first and middle beats.

A1. Bars 5—8. Nos. 3 and 4 perform the same movement. While they are doing so, Nos. 1 and 2 "cast off," that is, No. 1 turns to the left and No. 2 to the right, and each walks down outside and parallel to the lines of dancers, taking two steps to each bar. They take up positions about six feet below and behind

Nos. 5 and 6, and stand side by side, facing downwards. This movement is shown in the accompanying illustration.



A1. (2nd time) Bars 1—4. Nos. 3 and 4 "cast off" and take up positions behind Nos. 1 and 2, facing down. While they are doing this, Nos. 5 and 6 advance in bars 1 and 2 at 4-3 step. In bars 3 and 4, they take three back-steps, turn about on the Caper, and face downwards, immediately behind Nos. 3 and 4.

The whole side is now in Column, the dancers facing down and in their proper order. The movements, above described, are now repeated, as follows:—

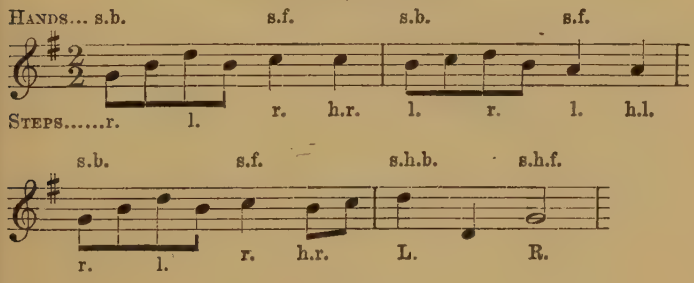
A1. (2nd time) Bars 5—8. Nos. 1 and 2 advance down at 4-3 step, making two capers in bar 8.

A1. (3rd time) Bars 1—4. Nos. 3 and 4 perform the same movement. While they are doing so, Nos. 1 and 2 "cast off," walk up to their original positions and face Front.

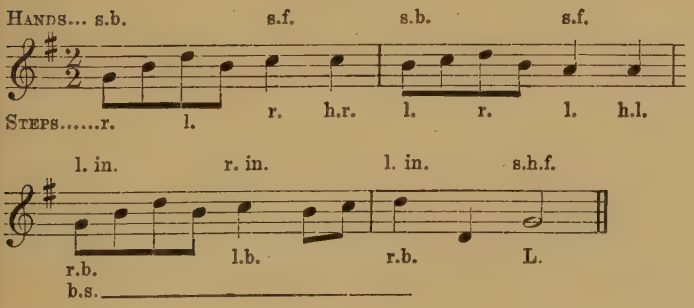
A1. (3rd time) Bars 5—8. Nos. 3 and 4 "cast off," walk up and take their original positions, facing Front. Simultaneously, Nos. 5 and 6 advance in bars 5 and 6, at 4-3 step. In bar 7 and first half of bar 8, they take three back-steps, and on the second half of the latter bar, Caper and face Front.

The following diagrams show the steps and hand-movements used in these evolutions:—

Nos. 1 & 2, and 3 & 4.



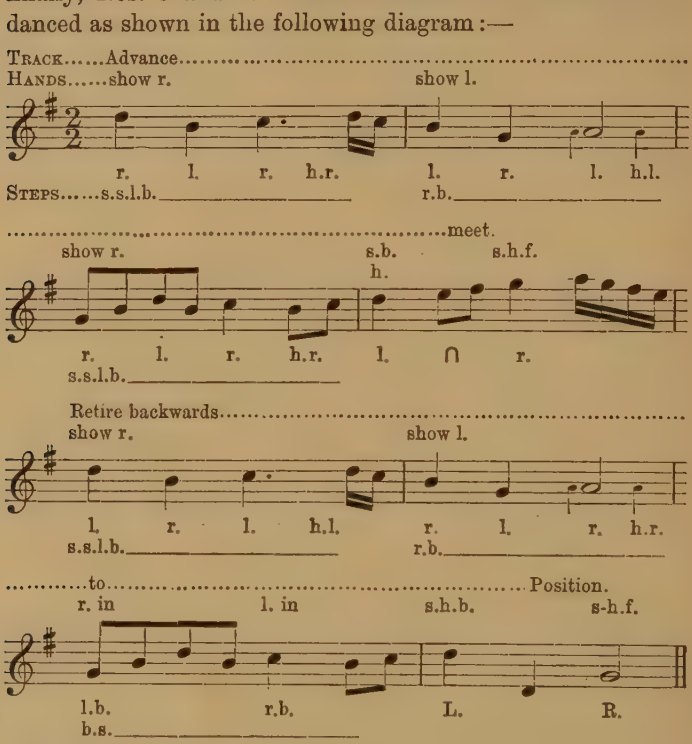
Nos. 5 & 6.



Corners.

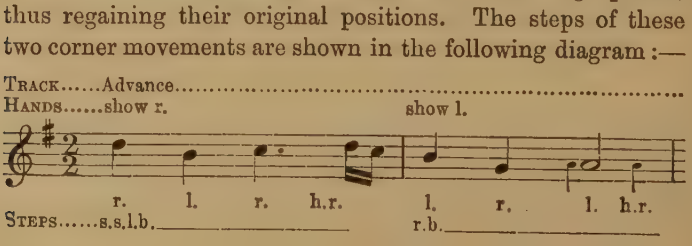
In the first corner movement, Nos. 1 and 6 advance towards each other, meet in the middle and retire backwards, to their respective positions. Nos. 2 and 5 then do the same, and,

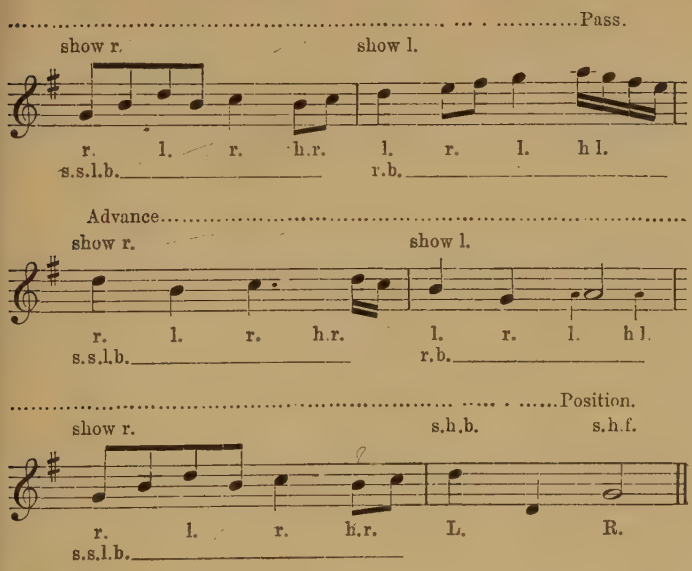
finally, Nos. 3 and 4. Each of these three movements is danced as shown in the following diagram:—



In the second corner movement, corners and centres, in turn, advance, pass right to right, and exchange positions.

In the third and last corner movement, corners and centres, in turn, advance, pass right to right, and exchange places, thus regaining their original positions. The steps of these two corner movements are shown in the following diagram:—



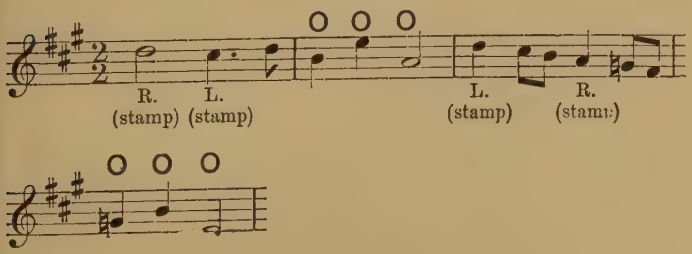


GLORISHEARS (Handkerchief Dance).

Stamp-and-Clap.

In bars 1 and 3 the feet are lifted and alternately stamped upon the ground, as shown in the diagram below. The side stands in Front formation. There are no hand-movements.

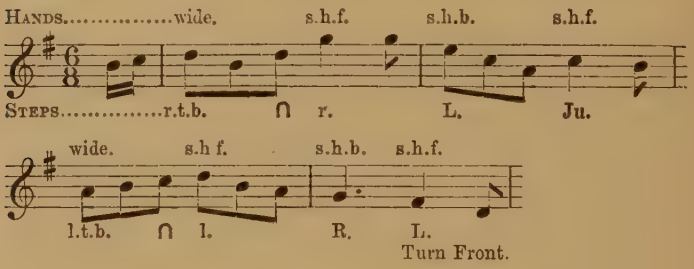
In bars 2 and 4 the dancers, still in Front formation, clap their hands as directed in the accompanying diagram :—



THE GALLANT HUSSAR (Handkerchief Dance).

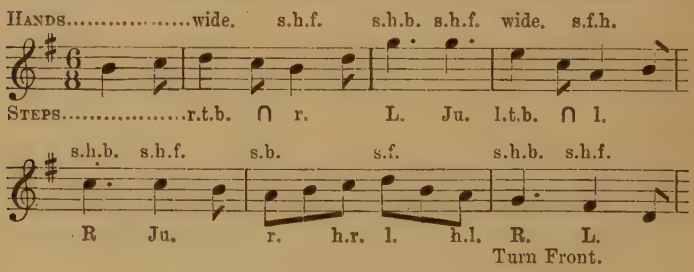
Cross-Over with Half-Capers.

In bars 1—3 partners cross over, right shoulder to right shoulder, and take each other's places. In bar 4 they turn inwards and face Front. The steps are shown in the following diagram :—



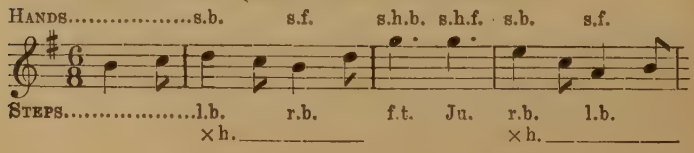
Cross-Over with Whole-Capers.

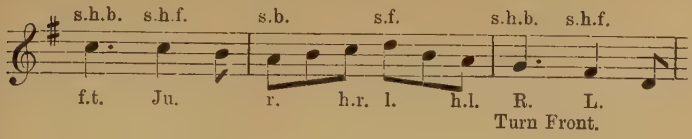
Partners cross over and turn Front as before. The steps and hand-movements are shown in the following diagram :—



Cross-Over with Uprights.

Partners cross over and turn Front as above described, but with the following steps and hand-movements :—



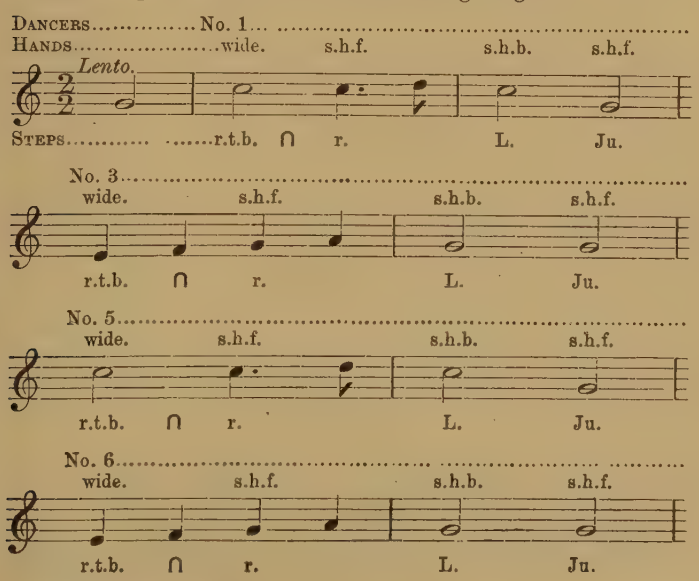


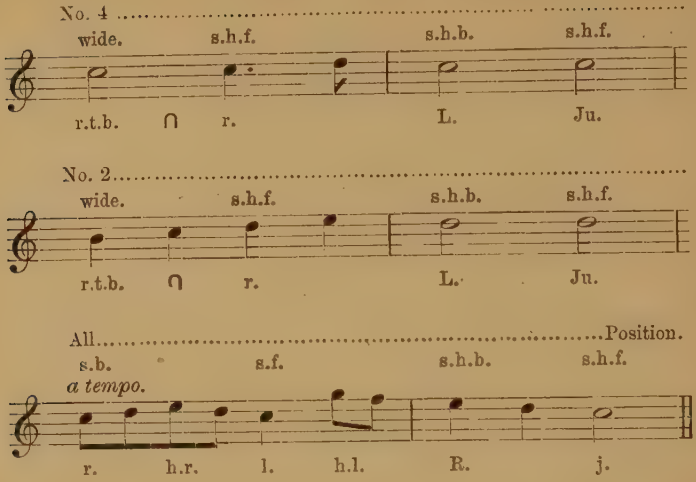
LEAP-FROG (Handkerchief Dance).

Ring-and-Caper.

During Once-to-yourself, the dancers stand in Column, facing up, and Mark-time in last two bars. At its conclusion the side forms Ring (*see* Part I., p. 51).

Then, all dance in Ring formation from right to left, moving round one place every two bars and completing the circle, therefore, in the first twelve bars of A music. Each dancer takes two walking steps to the bar, except when he passes between the places ordinarily occupied by Nos. 1 and 2, when he capers as shown in the following diagram :—

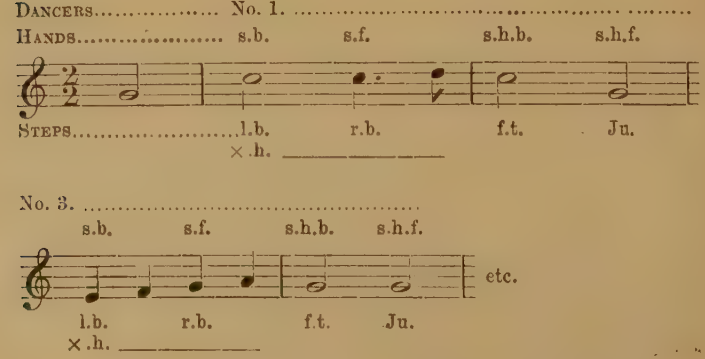




In bars 13 and 14, all dance and form Front as shown in the diagram.

Ring-and-Uprights.

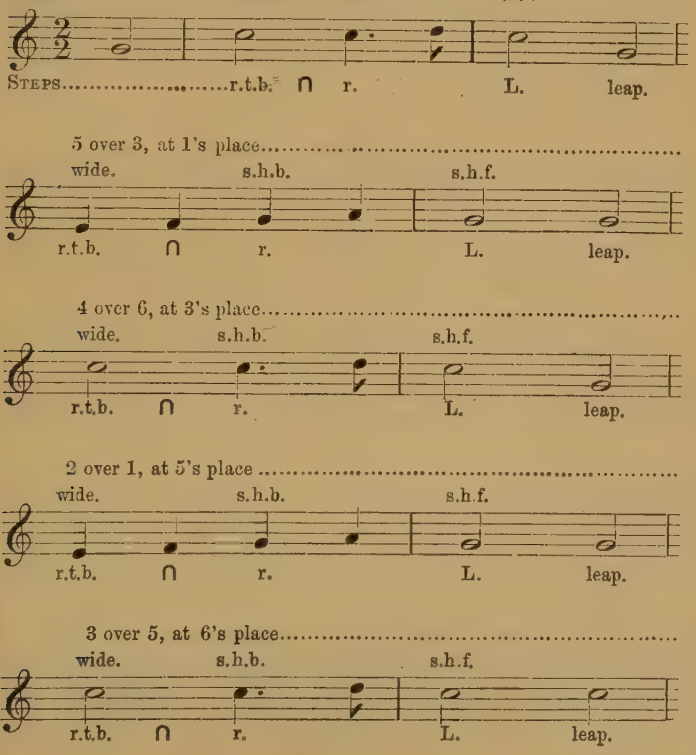
This is danced in the same way as Ring-and-Capers, except that Uprights are substituted for the Caper steps, as follows:—

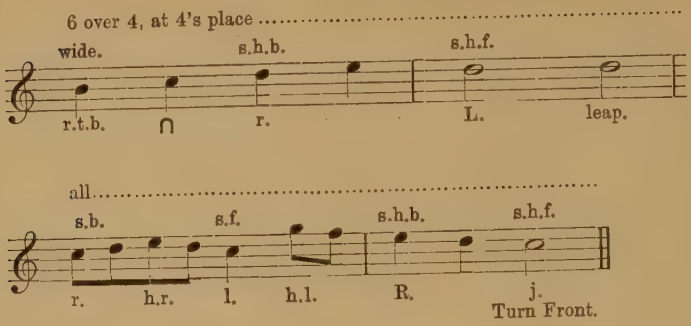


Ring and Leap-Frog.

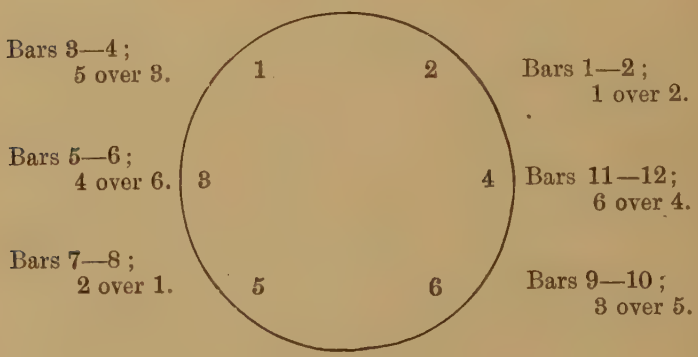
This is very similar to the two preceding evolutions, except that each dancer, after capering three steps, jumps in leap-frog fashion over the back of the man in front of him. The one who stoops remains stationary during the whole of the two bars, while the other, after the leap, moves on to the place in front.

The steps, the order in which, and the place at which the dancers successively caper and leap, are shown in the following diagram :—


Dancers ..... 1 over 2, at 2's place .....
Hands ..... wide. s.h.b. s.h.f.
Steps ..... r.t.b. ∩ r. L. leap.
5 over 3, at 1's place .....
wide. s.h.b. s.h.f.
r.t.b. ∩ r. L. leap.
4 over 6, at 3's place .....
wide. s.h.b. s.h.f.
r.t.b. ∩ r. L. leap.
2 over 1, at 5's place .....
wide. s.h.b. s.h.f.
r.t.b. ∩ r. L. leap.
3 over 5, at 6's place .....
wide. s.h.b. s.h.f.
r.t.b. ∩ r. L. leap.



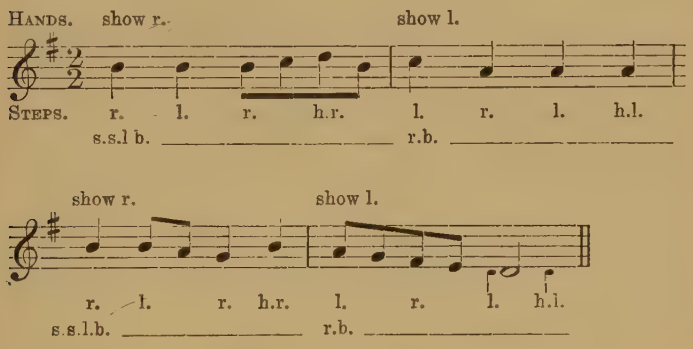
It will be seen that each dancer leaps once and stoops down once; and that the point at which the leap is made recedes one place each time. This is shown in the following illustration:—



Each man must remember that he has the twelve bars in which to complete the circuit. Ordinarily, he moves forward one place every two bars, but (1) when he is leaping he advances two places, and (2) when he is stooping he remains in the same place. The dancers leap in the following order: Nos. 1, 5, 4, 2, 3, and 6.

Partners Side-step and Show.

Partners, standing in position, perform the steps and hand-movements as shown in the following diagram :—



SHOOTING (Stick Dance).

Dib, Shoot, and Strike.

Corners (Nos. 1 and 6, 2 and 5, or 3 and 4) advance towards each other, within striking distance. They stoop down, and remain in that position throughout the first two bars.

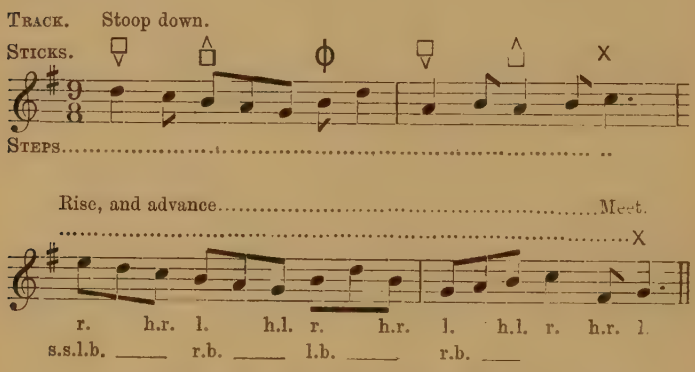
On the first and second beats of bar 1, both dib, first with the tip of the stick, and then with the butt.

On the third beat of the same bar, both "shoot," *i.e.*, each holds his stick as though it were a gun, raises it to his shoulder, and points it at the other.

On the first and second beats of bar 2, both dib as before; and on the third beat of the same bar, both reach forward, still stooping, and strike their sticks together, from right to left, vigorously.

Both dancers then rise quickly to their feet and, in bars 3 and 4, dance towards each other, swaying a little to the left, brandishing and twirling their sticks in a menacing manner, in the way that the Irishman flourishes his shillalah.

On the third beat of bar 4 they meet, strike their sticks together with great spirit, and then retire backwards each to his own place. The steps, &c., are shown in the following diagram :—



▽ = dib with tip ; △ = dib with butt ; ϕ = shoot ;
X = strike sticks.

Side-by-Side.

In bar 1 both sides advance, Nos. 1, 3, and 5 moving a little to the left. Instead of passing, the dancers form line, standing side by side, thus :—

∧	∨	∧	∨	∧	∨
1	2	3	4	5	6

All stand in this position and dance until the end of bar 4.

In bar 5, partners change places, each dancer moving forward one step, then a step to the right, and, finally, a step backwards. They now stand in line, side by side, as before, but in different order, thus :—

∨	∧	∨	∧	∨	∧
2	1	4	3	6	5

They remain, and dance in this position during bars 6 and 7.

In bar 8, each dancer moves back to position, the side forms Front, and partners strike their sticks together on the last beat of the bar.

The step throughout this evolution is 9-2, beginning with the *left* foot.

Show-Out.

This is a variant of the Cross-over.

In the first four bars each dancer crosses over and proceeds as far as time and space will allow. All turn round, and face Front on the last beat of bar 4. Partners strike sticks on the third beat of bar 1, as they pass, right shoulder to right shoulder.

In bars 5—7, the two sides cross back to places, and face Front.

On the first and second beats of bar 8 all stoop down and dib twice, first with the tip and then with the butt end of the stick. Then, all rise up quickly to their feet, and form Column, facing up, partners striking their sticks on the last beat of the bar. The sticks should be struck well above the level of the head, and the side should remain in position with sticks crossed for a few moments after the music has finished.

The step is 9-2 throughout this evolution.

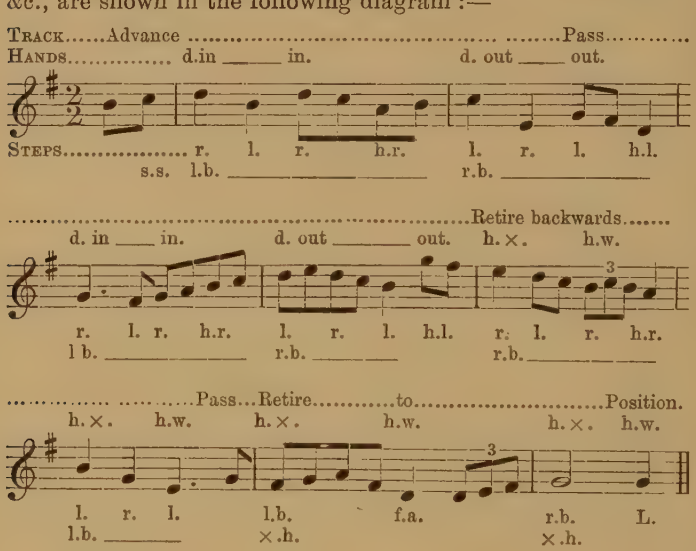
BRIGHTON CAMP

(Handkerchief Dance).

Corners.

In the first four bars, corners (Nos. 1 and 6, 2 and 5, or 3 and 4, as the case may be) cross to each other's place, passing right shoulder to right shoulder. In the next four bars, without turning round, they retire backwards to their respective places, passing left shoulder to left shoulder.

The last two bars of this evolution are danced by the other four members of the side, standing in position. The steps, &c., are shown in the following diagram :—


Track.....Advance ....Pass.....
Hands..... d.in ____ in. d. out ____ out.
Steps..... r. l. r. h.r. l. r. l. h.l.
s.s. l.b. ____ r.b. ____
.....Retire backwards.....
d. in ____ in. d. out ____ out. h. ×. h.w.
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l b. ____ r.b. ____ r.b. ____
....Pass...Retire.....to.....Position.
h. ×. h.w. h. ×. h.w. h. ×. h.w.
l. r. l. l.b. f.a. r.b. L.
l.b. ____ ×.h. ×.h.

Advance, Meet, and Retire.

This evolution is executed in Front formation as follows :—

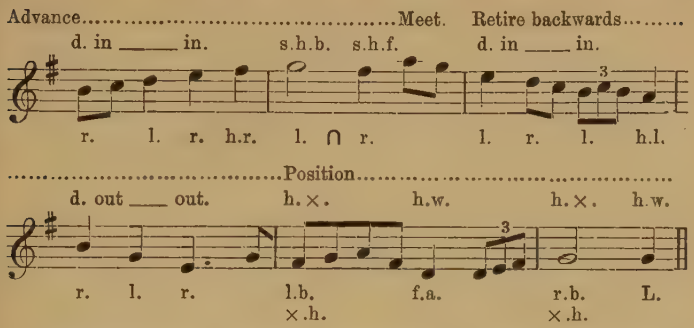
Bars 1—2. All remain in position, neither moving forwards nor backwards.

Bars 3—4. Partners advance towards each other and meet, face to face.

Bars 5—6. They retire, backwards, to position.

Bars 7—8. All remain in position.

The steps and hand-movements are shown in the following diagram :—



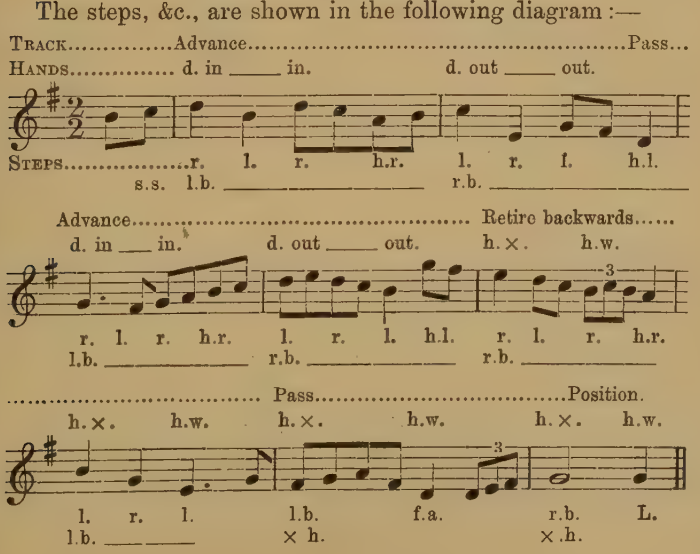
This is the only figure of the dance in which the Side-step is not used.

Cross-Over, and Retire Back-to-Back.

Bars 1—4. Partners advance and cross over, passing right shoulder to right shoulder.

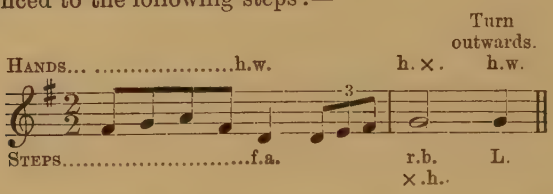
Bars 5—8. They retire backwards to position, passing left shoulder to left shoulder.

The steps, &c., are shown in the following diagram :—


Track.....Advance.....Pass...
Hands..... d. in ___ in. d. out ___ out.
Steps.....r. l. r. h.r. l. r. f. h.l.
s.s. l.b. ___ r.b. ___
Advance..... Retire backwards.....
d. in ___ in. d. out ___ out. h.×. h.w.
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l.b. ___ r.b. ___ r.b. ___
..... Pass.....Position.
h.×. h.w. h.×. h.w. h.×. h.w.
l. r. l. l.b. ×h. f.a. r.b. ×.h. L.
l.b. ___ ___

Whole-Rounds.

All form Ring and walk completely round, right to left, to places. In each of the first six bars two springy, walking steps are taken, the hands alternately swinging backwards and forwards, as in walking. The seventh and eighth bars are danced to the following steps :—

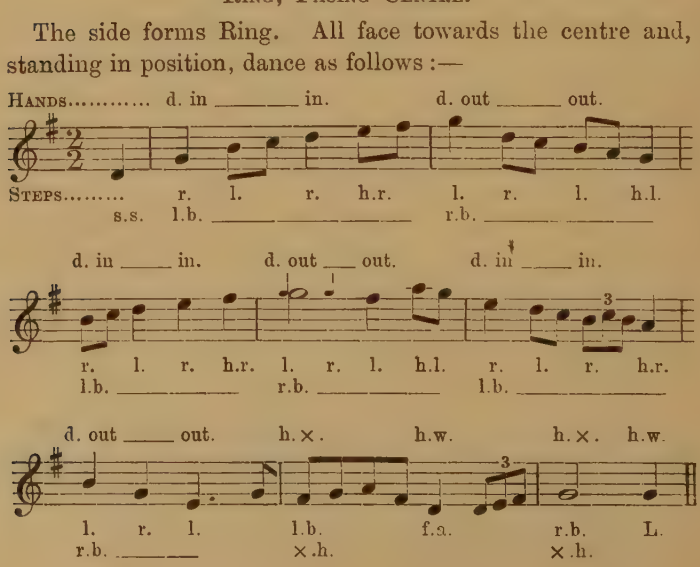


At the middle beat of the eighth bar all turn outwards, and face in the opposite direction.

In the following eight bars of B3 music, the above movements are repeated in the reverse direction, left to right.

Ring, Facing Centre.

The side forms Ring. All face towards the centre and, standing in position, dance as follows :—


Hands... d. in in. d. out out.
Steps... r. l. r. h.r. l. r. l. h.l.
s.s. l.b. r.b.
d. in in. d. out out. d. in in.
3
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l.b. r.b. l.b.
d. out out. h.× h.w. h.× h.w.
3
l. r. l. l.b. f.a. r.b. L.
r.b. ×.h. ×.h.

Ring and All-In.

As regards steps, hand-movements and formation this evolution is danced in the same way as the preceding one. One dancer, however, usually the smallest, moves into the centre of the ring and stands there motionless. The other dancers, during the last two bars, gradually close in upon him and, instead of capering in the last bar, raise him up above their shoulders and then let him fall to his feet, at the same moment throwing up their hands and giving the Call.

GREEN GARTERS.

Green Garters is always used either as a Morris-on or Morris-off.

When used as a Morris-on the dancers assemble some little distance away from the audience, where they proceed to dance the figures in the order given in the Notation. At the conclusion of Half-rounds the leader breaks the circle and dances off towards the ground on which the performance is to take place, greeting and "making his obedience" to the spectators by bowing and waving his hand over his head. The rest of the dancers follow round the ring, break off, in turn, at No. 1's place and follow in the track set by the leader, waving and bowing to the audience. The side is now in single file in the order 1, 2, 4, 6, 5, 3. When the leader has reached the ground he halts, still keeping up the step, while Nos. 2, 4 and 6 move up and a little to the right, and Nos. 5 and 3 close up, 3 passing in front of 5.

The dancers, now in Column formation, mark time till the end of the tune when they call "All in" or "All up," jump, and get into position for the first dance, which follows without pause.

When Green Garters is used as a Morris-off, No. 1 at the conclusion of Half-rounds, breaks off, as above described, and leads the dancers off the ground, all bidding farewell to the spectators by bowing and waving their hands.

MUSIC.	MOVEMENTS.	FORMATION.
	THE FLOWERS OF EDINBURGH (Handkerchief Dance).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1. Bars 1 to 4.	Kneel-and-Caper (*see* p. 37).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2. Bars 1 to 4.	Kneel-and-Caper.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1. (2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.** (2nd time).	As before.	
A1. (3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.** (3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	THE MAID OF THE MILL (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1.		
Bars 1 to 4.	Spring-and-Clap (*see* p. 38).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2.		
Bars 1 to 4.	Spring-and-Clap.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1. (2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.** (2nd time).	As before.	
A1. (3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.** (3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	BOBBING JOE (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1.		
Bars 1 to 4.	Show-and-Spring (*see* p. 39).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2.		
Bars 1 to 4.	Show-and-Spring.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1. (2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.** (2nd time).	As before.	
A1. (3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.** (3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERD'S HEY (Second version) (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A1. (With repeats).	Foot-up and Cast-off (*see* p. 39).	Col. to Front.
B1. (Corners).	Nos. 1 and 6 meet and retire (*see* p. 41).	Front.
(Repeat).	Nos. 2 and 5 meet and retire (*see* p. 41).	"
(Repeat).	Nos. 3 and 4 meet and retire (*see* p. 41).	"
A2.	Half-Hands (*see* p. 33).	"
B1. (Corners) (2nd time).	Opposites successively cross over and change places (*see* p. 42).	"
A2. (2nd time).	Gipsies (*see* p. 31).	"
B2. (Corners).	Same as **B1**, 2nd time.	"
A3.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	GLORISHEARS (HANDKERCHIEF DANCE).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1.		
Bars 1 to 4.	Stamp-and-Clap (*see* p. 43).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2.		
Bars 1 to 4.	Stamp-and-Clap.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1.		
(2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.**		
(2nd time).	As before.	
A1.		
(3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.**		
(3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	THE GALLANT HUSSAR. (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 2 (*see* p. 29).	Col. to Front.
B1. Bars 1 to 4.	Cross-over with Half-Capers (*see* p. 44).	Front.
Bars 5 to 8.	Half-Hey, No. 3 (*see* p. 35).	Column.
B1 (2nd time).	Same as **B1**, 1st time.	
A2.	Half-Hands (*see* p. 33).	Front.
B2. Bars 1 to 6.	Cross-over with Whole-Capers (*see* p. 44).	"
Bars 7 to 10.	Half-Hey, No. 3.	Column.
B2. (repeat)	Same as **B2**, 1st time.	
A2. (2nd time). **B2.** (2nd time).	Gipsies (*see* p. 31).	Front.
Bars 1 to 6.	Cross-over with Uprights (*see* p. 44).	"
Bars 7 to 10.	Half-Hey, No. 3.	Column.
B2. (repeat).	Same as **B2**, 2nd time.	
A3.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

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MUSIC.	MOVEMENTS.	FORMATION.
	LEAP-FROG. (HANDKERCHIEF DANCE).	
Once-to-your-self.	*See* p. 45.	Column.
A.	Ring and Caper (*see* p. 45).	Ring to Front.
B1. Bars 1 to 4.	Partners Side-step and Show (*see* p. 49).	Front.
Bars 5 to 8.	Half-Hey, No. 3 (*see* p. 35).	Column.
B2. Bars 1 to 4.	Partners Side-step and Show.	Front.
Bars 5 to 8.	Half-Hey, No. 3.	Column.
A. (2nd time).	Ring and Uprights (*see* p. 46).	Ring to Front.
B1. and **B2.** (2nd time).	As before.	
A (3rd time).	Ring and Leap-Frog (*see* p. 47).	Ring to Front.
B1. and **B2.** (3rd time).	As before.	
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHOOTING (STICK DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19). Partners strike across on last beat of last bar.	Column.
A1.	Foot-up, No. 4 (*see* p. 31).	Col. to Front.
B1. (Corners.)	Nos. 1 and 6 Dib, Shoot and Strike (*see* p. 49).	Front.
B1. (2nd time).	Nos. 2 and 5 " " "	
B1. (3rd time).	Nos. 3 and 4 " " "	
A2.	Back-to-Back (*see* Part I., p. 47), at 9/2 step.	
B2. (Corners).	As at **B1.**	"
A2. (2nd time).	Side-by-Side (*see* p. 50).	"
B2. (2nd time).	As at **B1.**	"
A3.	Show-out and All-in (*see* p. 51).	Front to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	BRIGHTON CAMP (HANDKERCHIEF DANCE).	
Once-to-yourself.	(*See* p. 30).	Column.
A1. (With repeat).	Foot-up, No. 3 (*see* p. 30).	Col. to Front.
B1. (Corners). (1st time).	Nos. 1 and 6 cross and back (*see* p. 51).	Front.
(2nd time).	Nos. 2 and 5 " "	"
(3rd time).	Nos. 3 and 4 " "	"
A2.	Sides advance, meet, and retire (*see* p. 52).	"
B2.	Sides cross over, and retire Back-to-back (*see* p. 53).	"
A2. and **B2.** (2nd time).	Whole-Rounds (*see* p. 54).	Ring.
A1., B1., A2., B2.	All repeated as before.	
A3.	Ring, facing centre (*see* p. 54).	Ring.
B3.	Ring and All-in (*see* p. 55).	"

MUSIC.	MOVEMENTS.	FORMATION.
	GREEN GARTERS (HANDKERCHIEF DANCE).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B.	Gipsies (*see* p. 31).	Front.
A. (2nd time.)	Whole-Hey, No. 2 (*see* p. 35).	Column.
B. (2nd time.)	Half-Rounds (*see* p. 34).	Ring.
A2. and **B2.** (Repeated *ad libitum*).	Advance or retire in single file, waving handerchiefs and bowing (*see* p. 55).	
	ALL-IN.	

MORRIS JIGS.

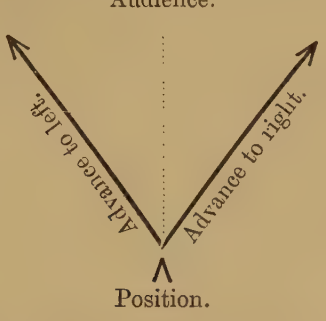
In the music diagrams which, as in Part II., are given with each jig, we have indicated, in addition to the steps and hand movements, the course, or track, of the dancer.

This is not to be taken as rigidly imposed upon every performer. It represents what we believe to be the average or normal course followed by the practised Morris dancer. But Morris dancers themselves make considerable variation in this particular, according to the character and temperament of the individual, and the extent and configuration of the ground upon which the dance is performed. Thus, one will advance and retire much further than another; one, in the Capers, will make a wide circle, another a narrow one; while a third will, perhaps, advance in a half-circle and return upon the same track. Nevertheless, the beginner is advised to master the dances as here described before he allows himself the luxury of varying his course in accordance with his fancy.

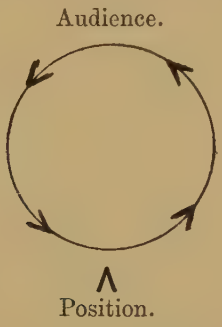
The steps and hand-movements are also, no doubt, subject to slight variation—for instance, the practice of the older dancers usually differs in some respects from that of the younger men—but we have repeatedly noticed that it is in the varying of the course that the freest licence is taken.

The following expressions, used in the directions given in the "track," need explanation.

"Advance to right" or "Advance to left" means that the dancer is to deflect his course and bear to the right or left at an angle of from thirty to forty-five degrees, thus :—



"Narrow circle, left to right" means that the course of the dancer is round a small circle in a direction opposite to that of the apparent motion of the sun ; that is, "left to right" *to one who is facing the centre of the circle*, thus :—

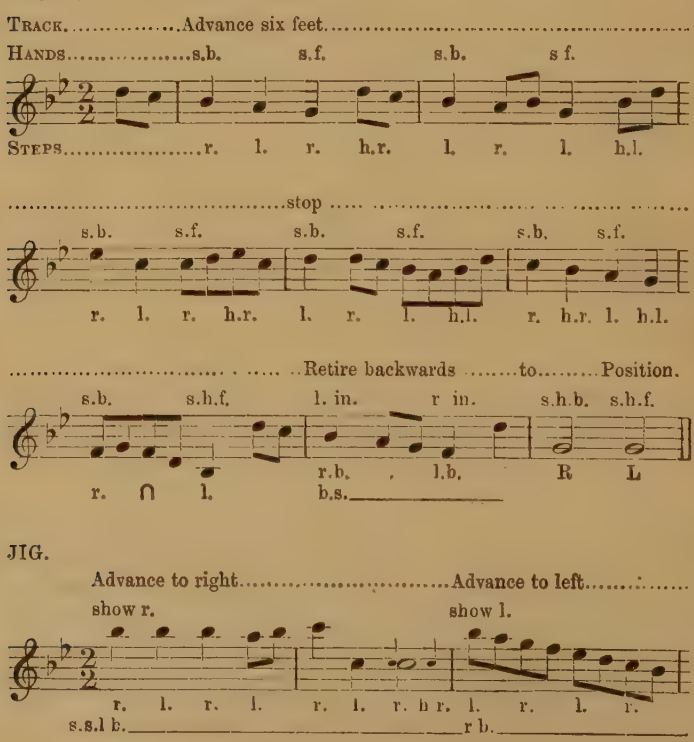


Although the Morris jig is, theoretically, a solo dance, it is usually, or at any rate very frequently danced by two performers, the second of whom repeats each movement after his leader. When the jig is danced in this way the musician must, of course, be instructed to repeat each section of the music.

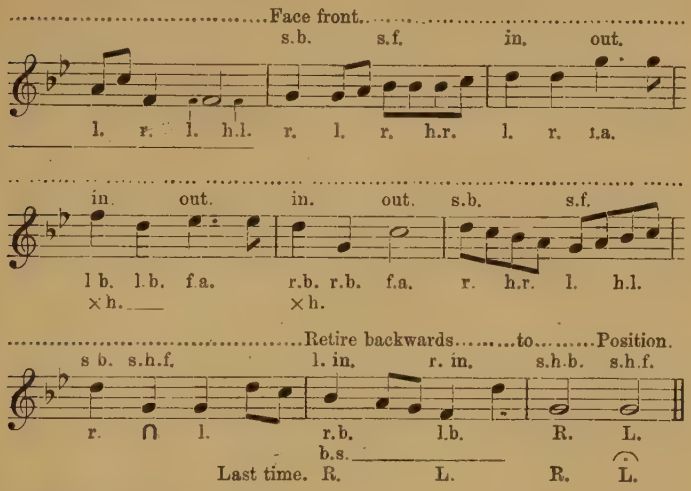
This method possesses the dual advantage of prolonging the duration of the jig, and of giving to each performer in turn a short interval of much needed rest between the figures. It should be added that it is customary for the leader to dance the concluding bars of the last figure together, and face to face with, the second dancer, and for the two at the conclusion of the jig to remain for a few moments in the pose in which the last step was executed.

PRINCESS ROYAL (First Version).

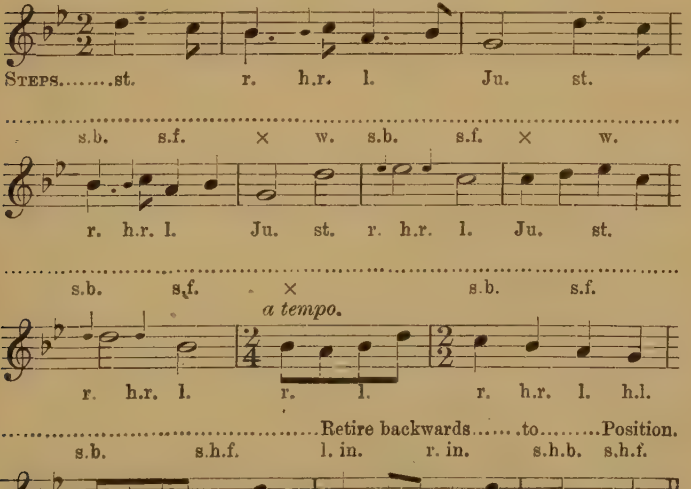
FOOT-UP


Track.....Advance six feet.....
Hands.....s.b. s.f. s.b. s f.
Steps.....r. l. r. h.r. l. r. l. h.l.
.....stop .....
s.b. s.f. s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l. r. h.r. l. h.l.
..... Retire backwards .....to.....Position.
s.b. s.h.f. l. in. r in. s.h.b. s.h.f.
r. ∩ l. r.b. l.b. R L
b.s.

JIG.


Face front.
s.b. s.f. in. out.
l. r. l. h.l. r. l. r. h.r. l. r. l.a.
in. out. in. out. s.b. s.f.
l b. l.b. f.a. r.b. r.b. f.a. r. h.r. l. h.l.
×h. ×h.
Retire backwards.....to.....Position.
s b. s.h.f. l. in. r. in. s.h.b. s.h.f.
r. ∩ l. r.b. l.b. R. L.
b.s.
Last time. R. L. R. L.

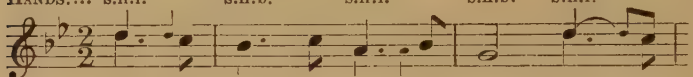
WHOLE-CAPERS.


Track....Advance slowly, about six feet.....
Hands. .....w. s.b. s.f. × w.
Steps.....st. r. h.r. l. Ju. st.
s.b. s.f. × w. s.b. s.f. × w.
r. h.r. l. Ju. st. r. h.r. l. Ju. st.
s.b. s.f. × s.b. s.f.
a tempo.
r. h.r. l. r. l. r. h.r. l. h.l.
Retire backwards.....to.....Position.
s.b. s.h.f. l. in. r. in. s.h.b. s.h.f.
r. ∩ l. r.b. l.b. R. L.
b.s.

HALF-CAPERS.

TRACK....Narrow circle, left to right.....

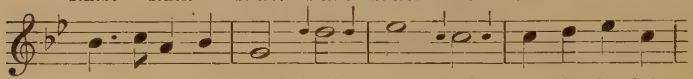
HANDS.... s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.



STEPS..... l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.

.....Position. Narrow circle, left to right.....

s.h.b. s.h.f. s.h.b. s h.f. s.h.b. s.h.f. s.h.b. s.h.f.

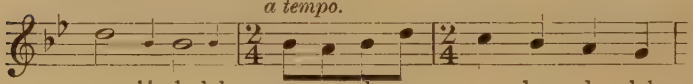


r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.

.....Position. Advance four feet.....

s.h.b. s.h.f. × s.b. s.f.

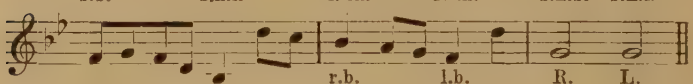
a tempo.



r. ∪ l. h.l. r. l. r. h.r. l. h.l.

.....Retire backwards.....to... .....Position

s.b. s.h.f. l. in. r. in. s.h.b. s.h.f.



r. ∩ l. r.b. l.b. R. L.

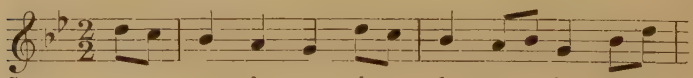
b.s._____

PRINCESS ROYAL (SECOND VERSION).

FOOT-UP.

TRACK.....Position.....

HANDS.....s.b. s.f. s.b. s.f.

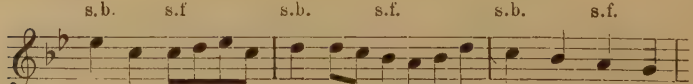


STEPS.....r. l. r. h.r. l. r. l. h.l.

l.a. r.a.

.....

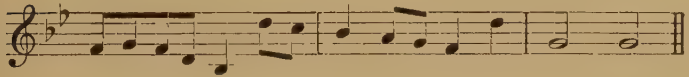
s.b. s.f s.b. s.f. s.b. s.f.



r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.

l.a. r.a. l.a.

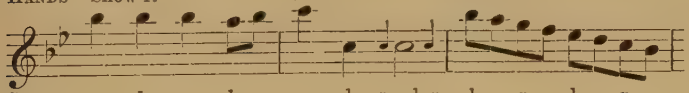
.....Advance four feet.....



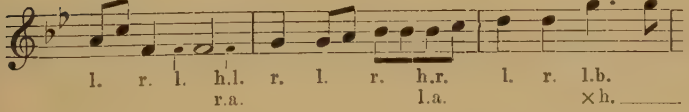
JIG.

TRACK ..Advance to right..... Front. Advance to left.....

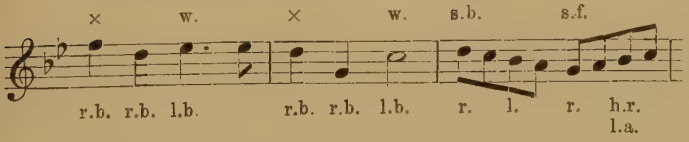
HANDS Show r. s.b. in. show l.



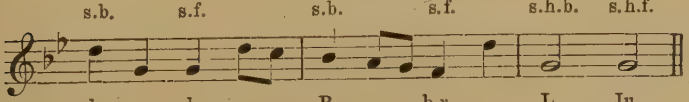
Front.



Retire backwards, four feet. Position.....



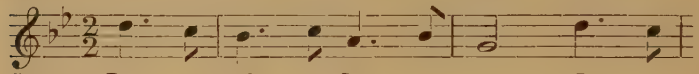
.....Advance four feet.....



WHOLE-CAPERS.

TRACK.....Position.....

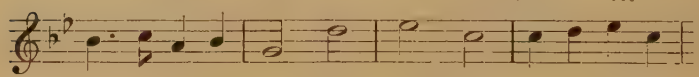
HANDS..... × w. s h.f. s.h.b. ×.



STEPS.....R. r.t.b. Ju. r. L.

.....

w. s.h.f. s.h.b. ×. w. s.h.f. s.h.b. ×.

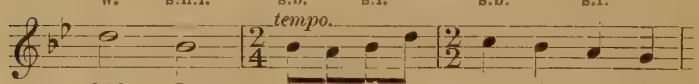


l.t.b. Ju. l. R. r.t.b. Ju. r. L.

.....Retire backwards four feet.....

w. s.h.f. s.b. s.f. s.b. s.f.

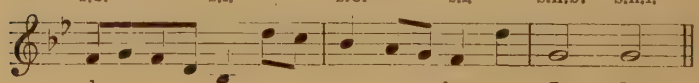
tempo.



l.t.b. Ju. l. h.l. r. l. r. h.r. l.a.

..... Advance.....to.....Position

s.b. s.f. s.b. s.f. s.h.b. s.h.f.



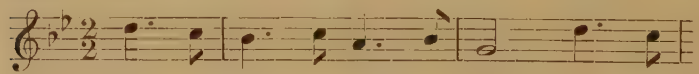
l. r. l. h r. L. Ju.

R. hk.l.

UPRIGHTS.

TRACK.....Position .....

HANDS.....s.h.f. w. ×. w. s.h.f.

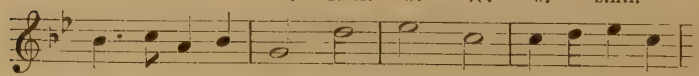


STEPS.....Ju. l.b. r.b. f.t. Ju.

×.h. _____

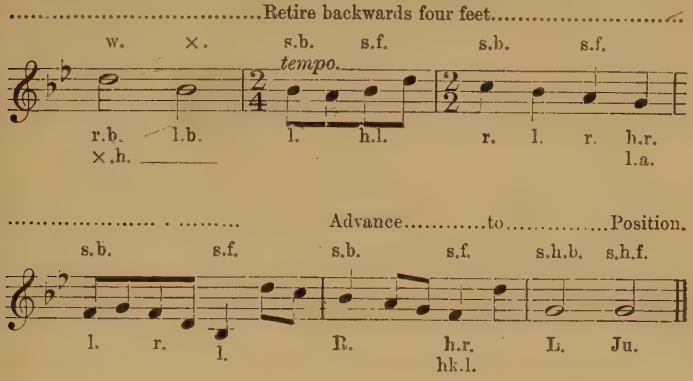
.....

w. ×. w. s.h.f. w. ×. w. s.h.f.



r.b. l.b. f.t. Ju. l.b. r.b. f.t. Ju.

×.h. _____ ×.h. _____



NOTATION OF PRINCESS ROYAL.

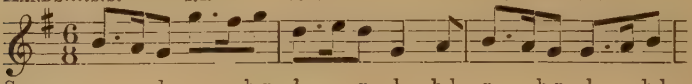
MUSIC.	MOVEMENTS.
Once to yourself.	Jump on middle beat of bar 8.
A.	Foot-up.
B1.	Jig.
C.	Whole Capers.
B1. (repeat).	Jig.
C. (repeat).	Half-Capers. (In second version, Uprights.)
B2.	Jig with Pause.

LUMPS OF PLUM PUDDING.

FOOT-UP.

TRACK.....Advance six feet.....

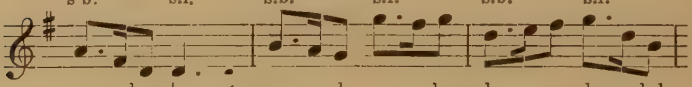
HANDS....s.b. s.f. s.b. s.f. s b. s.f.



STEPS.....r. l. r. h.r. l. r. l. h.l. r. h.r. l. h.l.

.....Retire backwards.....to.....

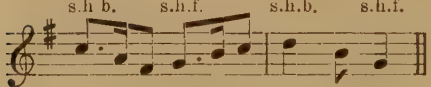
s b. s.f. s.b. s.f. s.b. s.f.



r. h.r. l. h.l. r. l. r. h.r. l. r. l. h.l.

.....Position.....

s.h b. s.h.f. s.h.b. s.h.f.



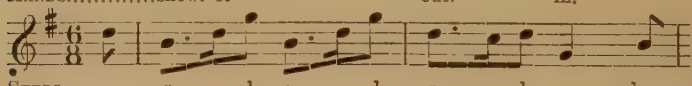
r. ∩ l. h l. R. L.

2

JIG.

TRACK..Advance to right.....Front.....

HANDS.....show. r. out. m.

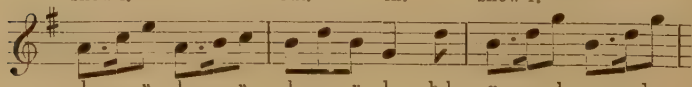


STEPS..... r. l. r. l. r. l. r. h.r.

s.s.l.b.

.....Advance to left.....Front. Advance to right.....

show l. out. in. show r.

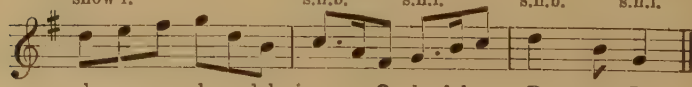


l. r. l. r. l. r. l. h.l. r. l. r. h.r.

s.s.r.b. s.s.l.b.

... .Advance to left.....Retire.....to.....Position.

show l. s.h.b. s.h.f. s.h.b. s.h.f.



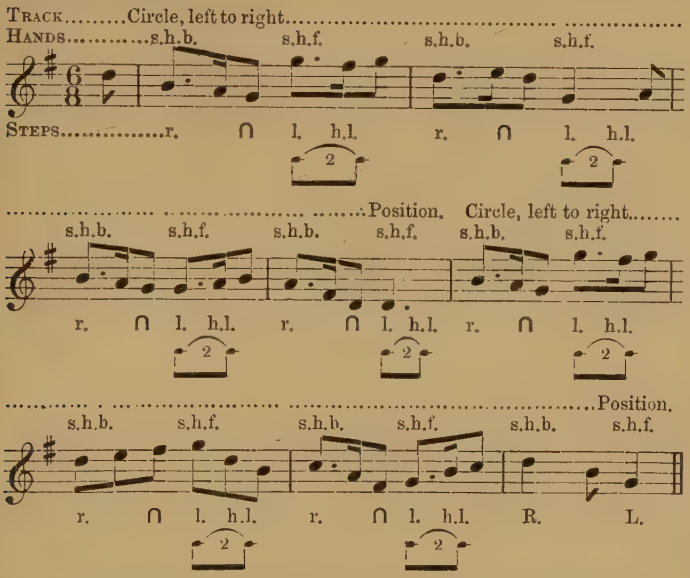
l. r. l. h.l. r. ∩ l. h.l. R. L.

r.b.

2

Last time. L.

HALF-CAPERS.


Track.....Circle, left to right.....
Hands.....s.h.b. s.h.f. s.h.b. s.h.f.
Steps.....r. ∩ l. h.l. r. ∩ l. h.l.
2 2
.....Position. Circle, left to right.....
s.h.b. s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.
2 2 2
.....Position.
s.h.b. s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l. R. L.
2 2

NOTATION OF LUMPS OF PLUM PUDDING.

MUSIC.	MOVEMENTS.
Once to yourself.	Mark-time, and jump on middle beat of last bar.
A1.	Foot-up.
B.	Jig.
A1. (2nd time).	Half-Capers.
B. (2nd time).	Jig.
A2.	Half-Capers.
A2. (repeat).	Foot-up (*Presto*), with Pause.

THE FOOL'S DANCE.

The purpose of this dance is to enable the fool, who is usually a very clever dancer, to show his prowess. To this end, the Foot-up and the Jig should be danced at the highest possible speed, compatible with a proper and neat execution of all the steps and movements.

No handkerchiefs are used, but the fool holds in one or other of his hands a stick about five inches in length and one and a-half inches in diameter. In the Foot-up and Capers the stick is held in the right hand.

THE JIG.

Throughout this movement the stick is passed rapidly from one hand to the other, alternately under the right and left knee, as each is raised in turn. Thus, at the beginning of every bar except the last one, the left thigh is raised, the two hands are brought together beneath it, and the stick passed from the right hand to the left; whilst at the middle beat the right thigh is raised and the stick passed under it from left hand to right.

The dancer, to exhibit his cleverness and agility, will gradually increase the speed, raise the free leg as high as possible, and swing the arms wide apart in the intervals between passing the stick from hand to hand. These embellishments should not, of course, be attempted until after the movement has been thoroughly mastered.

In the following diagram u.l. means that the stick is passed under the left leg from right to left hand; and u.r. that it is passed under the right leg from left hand to right.

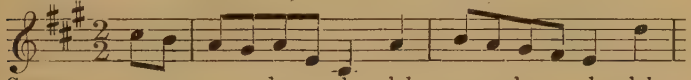
THE FOOL'S DANCE.

Diagram.

FOOT-UP.

Track.....Position.....

Hands.....in. out. in. out.

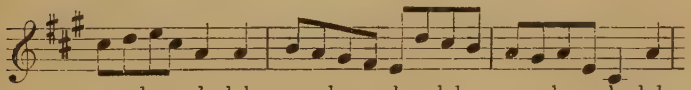


Steps ..... r. h.r. l. h.l. r. h.r. l. h.l.

sw.s.

....

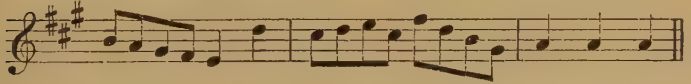
in. out. in. out. in. out.



r. h.r. l. h.l. r. h.r. l. h.l. r. h.r. l. h.l.

....

in. out. in. out. s.h.b. s.h.f.



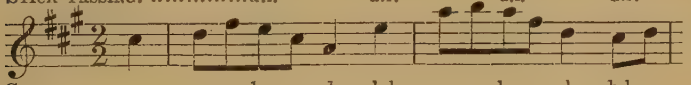
r. h r. l. h.l. r. h.r. l. h.l. R. L.

Last time. L.

JIG.

Track.....Position.....

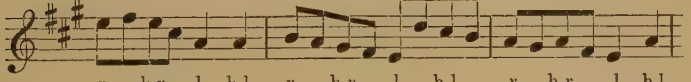
Stick passing. .....u.l. u.r. u.l. u.r.



Steps.....r. h.r. l. h.l. r. h.r. l. h.l.

....

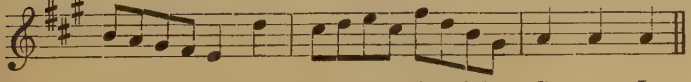
u.l. u.r. u.l. u.r. u.l. u.r.



r. h.r. l. h.l. r. h.r. l. h.l. r. h.r. l. h.l.

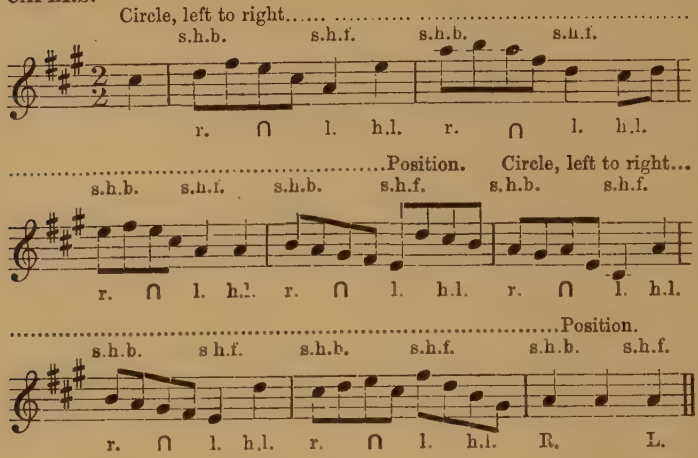
....

u.l. u.r. u.l. u.r. s.h.b. s.h.f.



r. h.r. l. h.l. r. h.r. l. h.l. R. L.

CAPERS.


Circle, left to right.....
s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l.
.....Position. Circle, left to right...
s.h.b. s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.
.....Position.
s.h.b. s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l. R. L.

NOTATION OF THE FOOL'S DANCE.

MUSIC.	MOVEMENTS.
Once to yourself.	Jump on middle beat of last bar.
A1.	Foot-up.
B.	Jig.
A1. (2nd time).	Foot-up.
B. (2nd time).	Capers.
A1. and **B.** (3rd and 4th times).	Repeat as before.
A2.	Foot-up, with Pause.

SHEPHERD'S HEY.

This version is to be danced to the music printed in *Morris Tunes*, Set II., p. 5, omitting the repetition of A3.

This jig is usually danced by one performer only, and without handkerchiefs. If, however, two or more dancers take part in it, the figures should be performed not, as in other jigs, alternately, but simultaneously.

The dancer stands in position throughout the jig, facing the audience; there are no movements, forward or backward. The symbol, r.c., in the diagram, means that the dancer is to stoop down and place the points of the thumb and fingers, not the palm, of his right hand upon the right side of the calf of his right leg; l.c., that he touches, in the same manner, the left calf with his left hand. The remaining symbols, b., un.r., &c., have already been used and defined in Shepherd's Hey, Part I., p. 60, to which the reader is referred.

The hand-clapping is performed four times. In the first repetition, the performer, instead of touching the calves of his legs as already described, places first his right and then his left hand upon his right and left breasts respectively. Immediately after contact, the arm should be extended and swept outwards, away from the body; the hand, with straightened fingers, should be bent backwards at the wrist, exposing the palm to the audience. The movement, which is made chiefly by the forearm, must be executed quickly and in a formal but graceful manner. It is not unlike the action of blowing a kiss. In the second and third repetitions the dancer touches in the same manner, his cheeks and the sides of his head respectively.

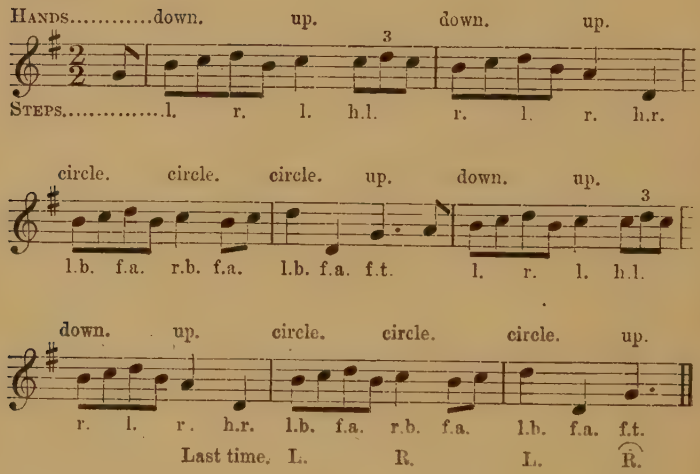
This jig must be performed, throughout, in a very quiet and restrained manner; repose and dignity are its dominant characteristics. In the hand-clapping figure the body should be held erect, head up, feet touching at the heels and toes turned out—except, of course, when the hands are clapped under the thighs.

SHEPHERD'S HEY.

Diagram.

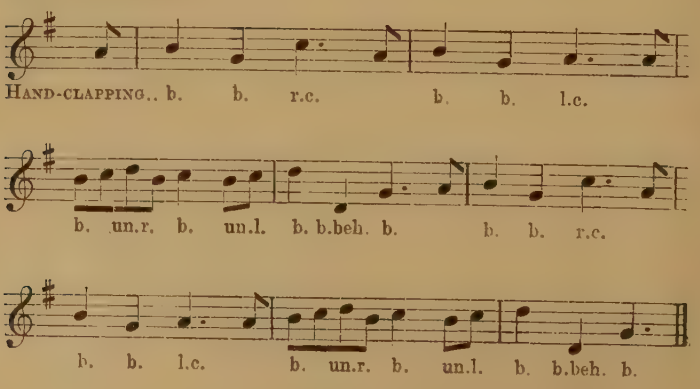
A.

SHAKE-UP.


Hands.....down. up. down. up.
3
Steps.....l. r. l. h.l. r. l. r. h.r.
circle. circle. circle. up. down. up.
3
l.b. f.a. r.b. f.a. l.b. f.a. f.t. l. r. l. h.l.
down. up. circle. circle. circle. up.
r. l. r. h.r. l.b. f.a. r.b. f.a. l.b. f.a. f.t.
Last time. L. R. L. R.

B.

HAND-CLAPPING.



NOTATION OF SHEPHERD'S HEY.

MUSIC.	MOVEMENTS.
Once-to-your-self.	Jump on second beat of last bar.
A1.	Shake-up.
B1.	Hand-clapping as in diagram.
A2.	Shake-up.
B2.	Hand-clapping, touching breasts.
A1. (repeat).	Shake-up.
B1. (repeat).	Hand-clapping, touching cheeks.
A2. (repeat).	Shake-up.
B2. (repeat).	Hand-clapping, touching sides of the head.
A3.	Shake-up, capering in last two bars, as shown in diagram.

JOCKIE TO THE FAIR

(Second Version).

This is to be danced to the music printed in *Morris Tunes*, Set IV., p. 4.

JOCKIE TO THE FAIR.

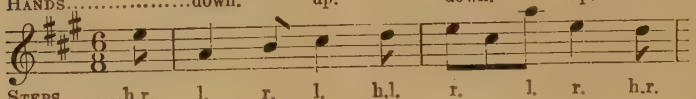
A.

DIAGRAM.

SHAKE-UP.

TRACK..... Advance about 6 ft.....

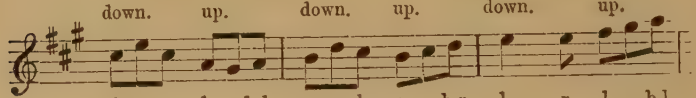
HANDS.....down. up. down. up.



STEPS.....h.r. l. r. l. h.l. r. l. r. h.r.

.....

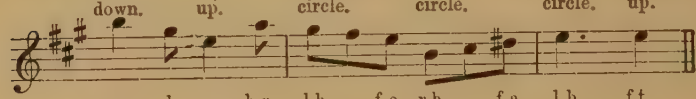
down. up. down. up. down. up.



l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.

.....Retire .... to.....Position.

down. up. circle. circle. circle. up.



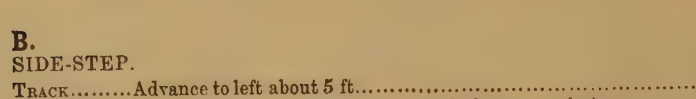
r. l. r. h.r. l.b. f.a. r.b. f.a. l.b. f.t.

B.

SIDE-STEP.

TRACK.....Advance to left about 5 ft.....

HANDS.....circle. circle. circle. circle.

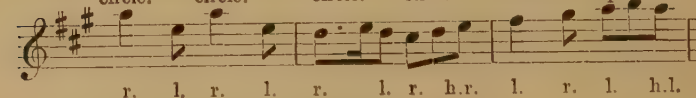


STEPS.....l. r. l. r. l. r. l. h.l.

s.s. r.b.

..... to right, about 5 ft. ..... stationary, facing front.

circle. circle. circle. circle. down. up.

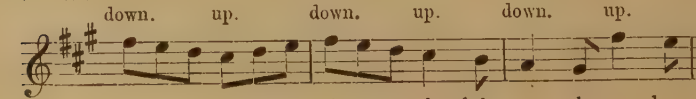


r. l. r. l. r. l. r. h.r. l. r. l. h.l.

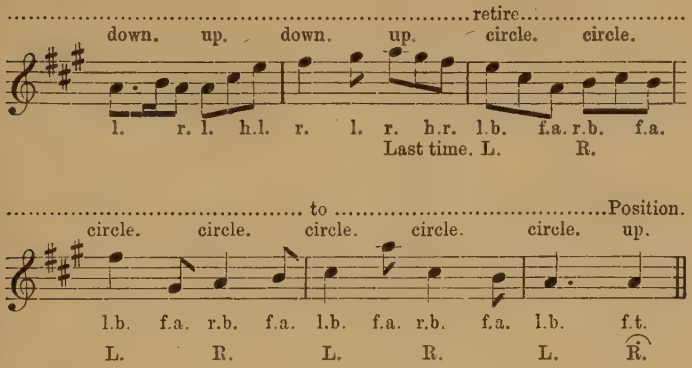
l.b.

.....

down. up. down. up. down. up.

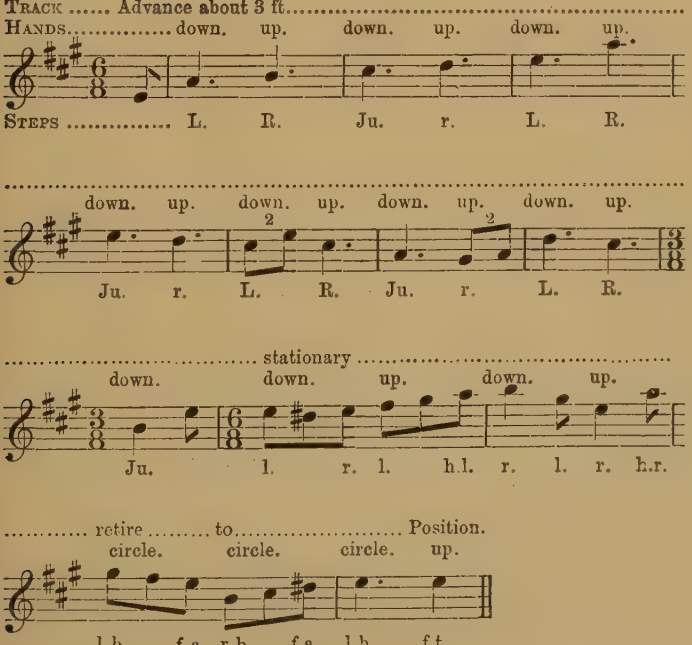


r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.


retire
down. up. down. up. circle. circle.
l. r. l. h.l. r. l. r. h.r. l.b. f.a. r.b. f.a.
Last time. L. R.
to Position.
circle. circle. circle. circle. circle. up.
l.b. f.a. r.b. f.a. l.b. f.a. r.b. f.a. l.b. f.t.
L. R. L. R. L. R.

C.

CAPERS.


Track ..... Advance about 3 ft.
Hands..... down. up. down. up. down. up.
Steps ..... L. R. Ju. r. L. R.
down. up. down. up. down. up. down. up.
2 2
Ju. r. L. R. Ju. r. L. R.
stationary
down. down. up. down. up.
Ju. l. r. l. h.l. r. l. r. h.r.
retire to Position.
circle. circle. circle. up.
l.b. f.a. r.b. f.a. l.b. f.t.

NOTATION OF JOCKIE TO THE FAIR.

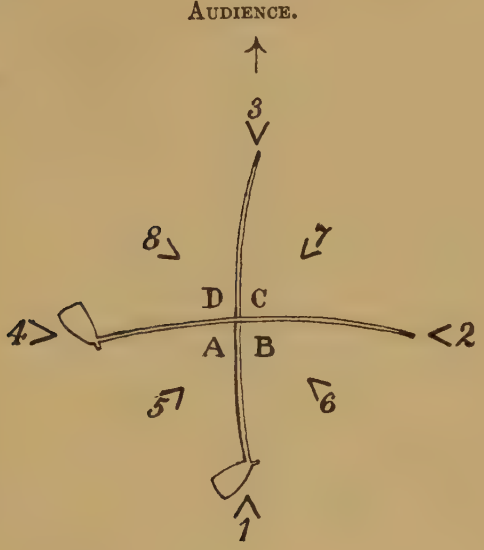
MUSIC.	MOVEMENTS.
Once-to-your-self.	Jump on middle beat of last bar.
A.	Shake-up.
B1.	Side-step.
C.	Capers.
B1. (repeat).	Side-step.
C. (repeat).	Capers.
B2.	Side-step, with Capers in last four bars as shown in diagram.

BACCA PIPES (Green Sleeves).

Although this jig is known to all Morris men it is danced in a different way in almost every village. As the form given in Part II. has won great popularity, we feel that no apology is needed for offering three more versions of the same dance.

The symbols, &c., in the following diagrams are, for the most part, the same as those already used and described in Part II. Symbols not hitherto used will be explained as they occur. For the sake of convenience the illustration showing

the pipes, positions, &c., already given in Part II., is here reprinted.



SECOND VERSION.

This version is to be danced to the music given in *Morris Tunes*, Set IV., p. 13, A1 and A2 being repeated throughout the dance.

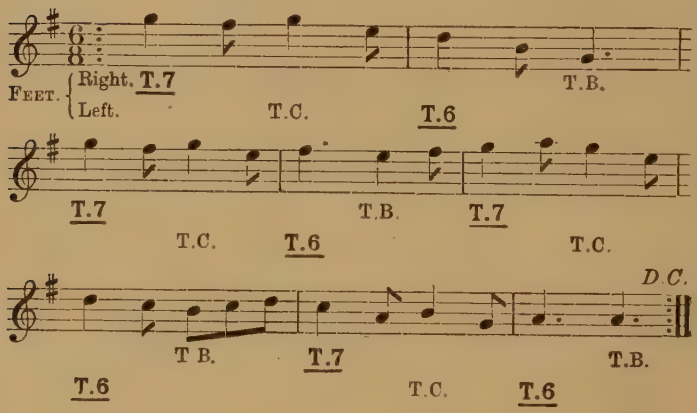
The Shake-up which, as in the first version, precedes each figure, is danced to A music, repeated, and to 6/2 step throughout. The performer, however, does not move but stands still at Position 2, facing the audience. At the beginning of the last bar he turns towards the pipes and takes up Position 7 in the first three figures, and Position 6 in the last one.

The Dance-round which, as before, is performed between the Heel-and-toe movements of each figure, is also danced to A music, repeated, and to 6/2 step, the performer moving round the pipes twice, from left to right.

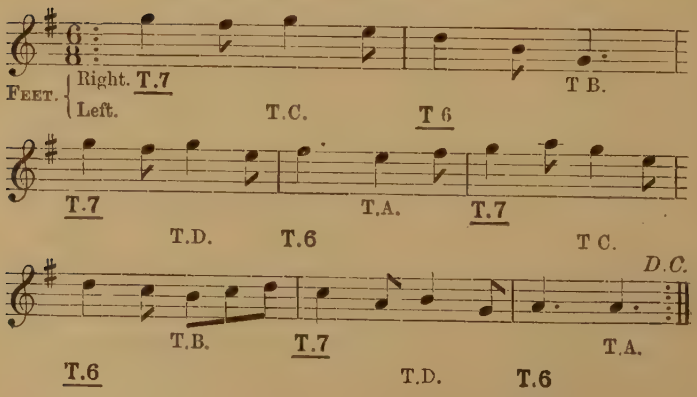
For the rest, the four figures are danced as in the first version, the Heel-and-toe movements of each figure being performed successively from the four positions in turn. The order of the positions in the first three figures is 7, 8, 5 and 6; in the fourth figure, 6, 7, 8 and 5.

The steps are shown in the following diagram :—

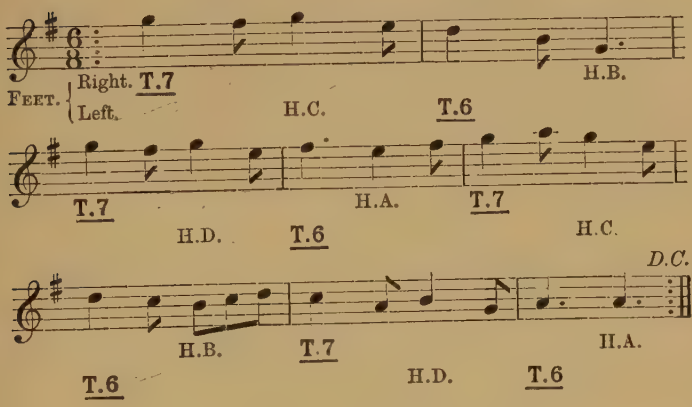
HEEL-AND-TOE (FIRST FIGURE).



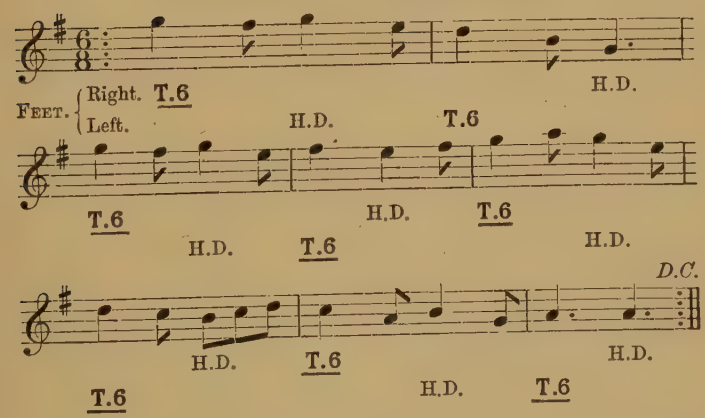
HEEL-AND-TOE (SECOND FIGURE).



HEEL-AND-TOE (THIRD FIGURE).



HEEL-AND-TOE (FOURTH FIGURE).



T.6, T.7, &c., mean that the foot, after being raised, is firmly planted down in the position named, and the weight of the body supported upon it.

T.B., T.C., &c., mean that the foot is raised and then the toe dabbed down in the space indicated, as near as possible to the intersection of the pipes. The foot is lifted immediately

it has struck the ground. A sudden spring must be made in changing from one supporting foot to the other, *i.e.*, at the beginning of each bar.

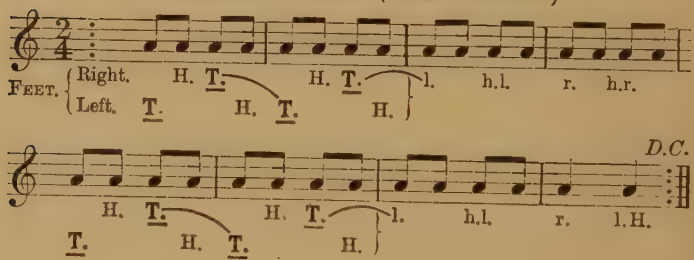
Each figure ends with the Dance-round, after which, as in the first version, a pause is made.

Third Version.

This version is to be danced to the music given in *Morris Tunes*, Set IV., p. 10, both sections, A and B, being repeated throughout the dance.

In the Foot-up, which in this variant takes the place of both Shake-up and Dance-round, the performer starting from Position 1, moves from left to right twice round the pipes to A music, repeated, dancing to the following step:—

Diagram of Foot-up (Third Version).



It will be seen that in bars 3 and 4, 7 and 8, &c., the ordinary 4/2 Morris step is used. The symbol l.H., in the 8th and 16th bars means that the left leg is bent slightly at the knee and then sharply straightened forward and downward, so that the heel strikes the ground some twelve or fourteen inches in front of the right foot, the toe pointing up at an angle of sixty degrees or more.

The step in bars 1 and 2, 5 and 6, &c., is a little difficult to describe. The underlined symbols show that the weight of the body is carried on the toe, or rather the ball, of each foot, alternately.

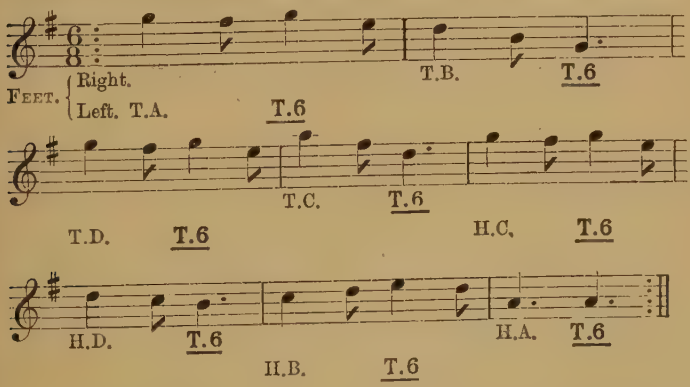
At H the heel should strike the ground with a forward glance, as the leg swings forwards. A quick and light spring is made from the right to the left foot at the beginning of each bar, to emphasize the rhythm. This is shown in the diagram by a curved line.

The tune is not printed in the diagram because the rhythm of the tune is different from that of the feet. The steps are in simple time, two quavers to the beat, while the music is in compound time, three quavers to the beat. This cross rhythm is to be found in many of the versions of this jig.

First Figure.

At the end of the Foot-up the performer takes up Position 6, and then dances over the pipes as follows :—

Diagram of Heel-and-toe (First Figure). (Third Version.)



At T.A., T.B., &c., the toe is pointed and placed quietly in the space indicated, as near as possible to the intersection of the pipes.

Similarly, at H.C., H.D., &c., the heel is placed in the space named. T.6 means that the ball of the foot is placed at Position 6, and supports the weight of the body.

A quick spring is made between the first and second beats of each bar.

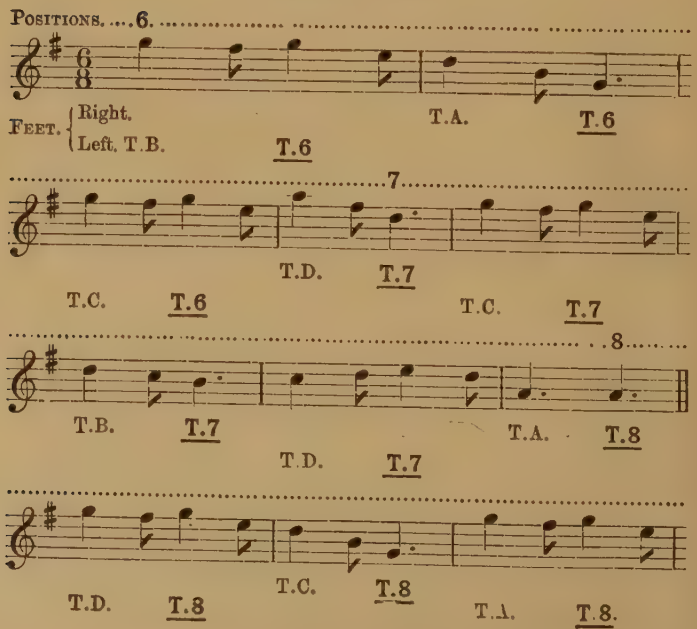
This Heel-and-toe movement is successively danced from Positions 6, 7, 8 and 5 in the usual way.

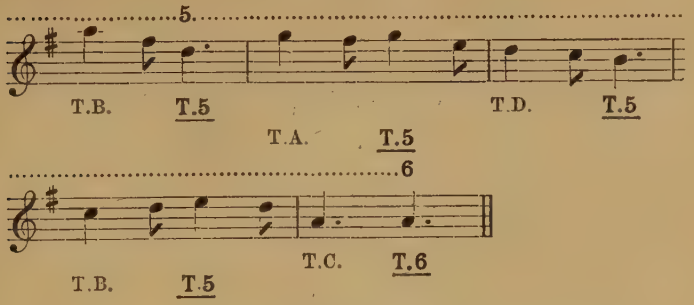
Second Figure.

In this figure the Heel-and-toe movement is performed once only. After the Foot-up the performer dances completely round the pipes, beginning and ending at Position 6. The steps are shown in the following diagram :—

Diagram of Heel-and-toe (Second Figure).

(Third Version.)





THIRD FIGURE.

This is danced in the same way as the Second Figure, except that the heel is placed in the spaces instead of the toe. The dance concludes with the Foot-up.

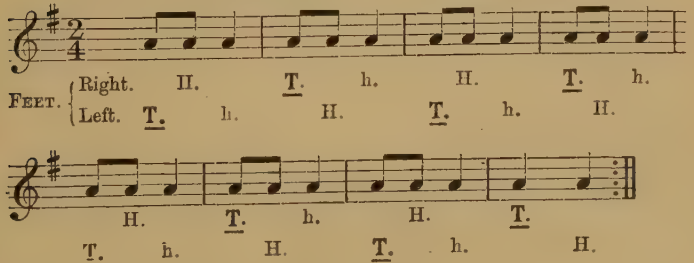
FOURTH VERSION.

This version is to be danced to the music printed in *Morris Tunes*, Set IV., p. 11, both sections, A and B, being repeated throughout the dance.

In this variant, as in the preceding one, the Foot-up takes the place of both Shake-up and Dance-round. There are, however, two forms of the Foot-up, usually performed alternately.

Starting from Position 1, facing the audience, the performer moves to the right and dances twice round the pipes to A music, repeated, finishing at Position 5. The step is shown in the following diagram :—

DIAGRAM OF FOOT-UP, NO. 1. (FOURTH VERSION.)

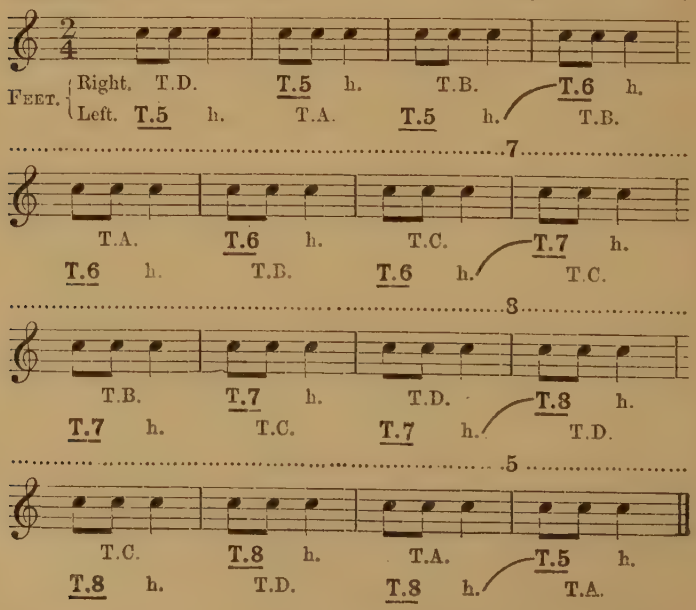


In each bar the weight of the body is supported by the hopping foot. The free leg is bent slightly at the knee and then sharply straightened forward and downward, so that the heel strikes the ground firmly some twelve or fourteen inches in front of the supporting foot. The heel is lifted immediately after it has struck the ground.

It will be noticed that although, as in the preceding variant, the tune is in compound time, three quavers to the beat, the step is in simple time, two quavers to the beat. Except in the Foot-up No. 2, this cross rhythm is maintained throughout the dance, of which, perhaps, it is the most characteristic feature.

First Figure.

In this figure the performer, starting from Position 5, moves once only round the pipes, dancing four bars at each position in turn. This is shown in the following diagram :—


Positions.....5.....6.....
Feet. Right. T.D. T.5 h. T.B. T.6 h.
Left. T.5 h. T.A. T.5 h. T.B.
.....7.....
T.A. T.6 h. T.C. T.7 h.
T.6 h. T.B. T.6 h. T.C.
.....8.....
T.B. T.7 h. T.D. T.8 h.
T.7 h. T.C. T.7 h. T.D.
.....5.....
T.C. T.8 h. T.A. T.5 h.
T.8 h. T.D. T.8 h. T.A.

The change of position must be made very swiftly, springing neatly and lightly from one foot to the other. The spring is marked in the diagram with a curved line.

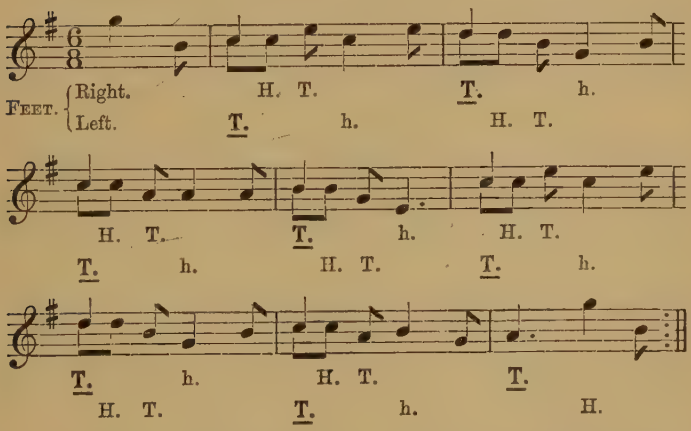
As in the Foot-up the weight of the body is always supported by the hopping foot. The right foot is swung across the left in bars 1, 5, 9 and 13.

Second Figure.

This is danced in the same way as the first figure, except that the heel is placed in the spaces instead of the toe.

Foot-up, No. 2, which is danced in between the two figures, is a variant of Foot-up, No. 1, in compound instead of simple time. The step is shown in the following diagram :—

Diagram of Foot-up, No. 2. (Fourth Version.)



As before, the weight of the body is carried on the hopping foot. Immediately, however, after the heel is set down, the ankle is bent and the toe, or rather the ball of the foot, is tapped on the ground, the heel acting as pivot.

The dance concludes with Foot-up, No. 1.

TWO DERBYSHIRE DANCES.

DERBYSHIRE MORRIS DANCE
AND
DERBYSHIRE MORRIS REEL.

These two dances are performed by sixteen men, who stand in two parallel lines, eight a side, as shown in the following illustration :—

ILLUSTRATION.

THE DANCE.

HANDS.

The hand-movements are, in form, similar to those described in Part I., p. 49. They must, however, be executed more quietly and with less vigour than in the regular Morris dance.

STEPS.

The 4/3 and 6/2 steps, which are the only Morris steps used in these dances, are to be executed in exactly the same way as described in Part I., p. 35.

The Jump, in both forms, with its attendant hand-movements, is also to be performed as already described (*see* Part I., p. 47), but with this qualification ; that, instead of leaping off the ground, the performer merely raises and lowers himself on his toes (*see* plate opposite p. 95).

THE DERBYSHIRE MORRIS DANCE.

EVOLUTIONS.

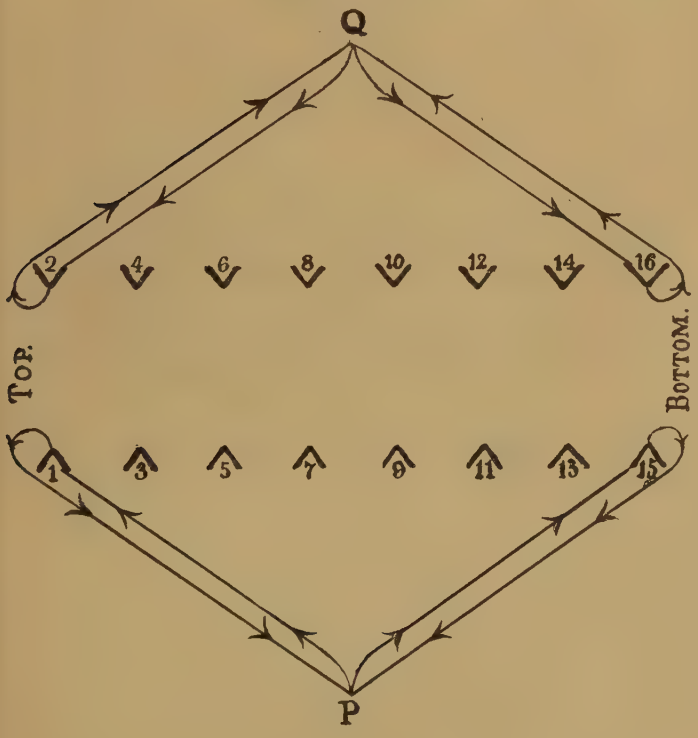
THE HEY.

The dancers move in the same way as in the Chain, described in Part I., p. 41. When jumping, however, on the middle beat of bar 4, only one arm, the right, is raised and the handkerchief waved over the head with one quick circular movement of the wrist.

In the final jump in bar 8, both arms are thrown up in the usual way.

Corners Cast Off and Out, Meet, and Return to Places.

Illustration.



In bars 1—4, Nos. 1 and 15 turn outwards, dance down and up, respectively, outside the line of dancers and meet each other, face to face, at P, a point half-way down the line and about seven feet away from it, as shown in the Illustration. On the middle beat of bar 4 they jump.

In bars 5—8 they turn inwards, dance back to places, jump on the middle beat of bar 8, and face front.

Simultaneously, Nos. 2 and 16 perform the same evolution on their own side, as shown in the Illustration.

Corners Cast-off, Meet, and Return to Places.

This is the same as the preceding evolution except that the Corners, in casting off, do not move outwards but dance close to and parallel to the lines.

Walk Out, Jump, and Return to Position.

In bars 1—4 the performer turns about, to the right, faces outwards, takes seven very short walking steps, two to the bar, and jumps on the middle beat of bar 4.

Turning about to the left, he returns in the same manner to his original place, jumping on the middle beat of bar 8.

Two adjacent Dancers on the same side Stand Back to Back, Turn round, face Outwards, and Turn back again to Position.

Two adjacent dancers, say Nos. 4 and 6, close up and stand back to back, No. 4 facing up, No. 6 facing down. They then take seven short steps, two to the bar, and turn round, right to left, through half a circle. They have now changed places, No. 4 facing down and No. 6 up.

At the beginning of bar 4 both turn and face outwards and, standing side by side, No. 6 above No. 4, jump at the middle beat of bar 4.

The same movement is then repeated in the reverse; the dancers, standing back to back, turn round left to right, face

inwards, each in his original place, and jump on the middle beat of bar 8.

Right-and-Left.

Illustration.

This evolution is performed by two adjacent couples, say, Nos. 1 and 2, 3 and 4.

Nos. 1 and 4 cross over passing right to right, change places, turn round, face inwards and jump at the middle beat of bar 4.

Simultaneously, Nos. 2 and 3 do the same, passing left to left, as shown in the Illustration, Fig. 1. Nos. 1 and 4 must allow Nos. 2 and 3 to pass each other before starting to cross over.

The four dancers, who are now in the positions shown in Fig. 2, proceed in the next four bars to repeat the same evolution in the reverse, Nos. 2 and 3 passing left to left, and Nos. 4 and 1 right to right.

As before, Nos. 1 and 4 wait until Nos. 2 and 3 have passed each other before crossing over.

All four dancers, who are now in their proper places, jump on the middle beat of bar 8 and face front.

In the Illustration the movements of Nos. 2 and 4 are shown by dotted lines; those of Nos. 1 and 3 by ordinary lines.

Hands Four.

Two adjacent couples join hands and move slowly round in a ring, from right to left (4 bars).

They then repeat the movement in the reverse direction, left to right, separate, and return to places (4 bars).

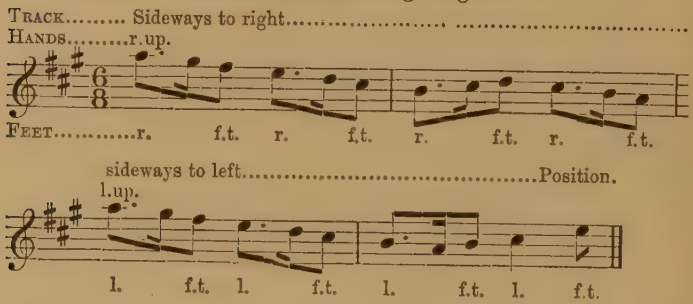
Partners Cross Over Face to Face and Return.

Odd numbers move down a step, turn inwards and face up. Even numbers move up a step, turn inwards and face down.

In bars 1—2, partners cross over, pass face to face and change sides, each dancer raising his right arm and resting his left hand on his hip with the elbow projecting outwards. The right arm must not be held erect, but at an angle of about thirty degrees from the vertical (*see* frontispiece).

In bars 3—4, the dancers cross back again, with left arms raised and right arms akimbo.

The step is shown in the following diagram :—



The steps taken at the beginning and middle of each bar should be about thirty inches in length, the feet being raised just high enough to clear the ground.

On the third and sixth quavers of bars 1 and 2 the left foot is quickly dragged along the ground up to the right and supporting foot. Similarly, on the third and sixth quavers of bars 3 and 4, the right foot is brought up to the left.

The step is a curious one and may, perhaps, best be described as a shuffle.

A WINSTER MORRIS DANCER, LADIES' SIDE.

DERBYSHIRE MORRIS DANCE

(HANDKERCHIEF DANCE).

MUSIC.	MOVEMENTS.	FORMATION.
Once to yourself.	Jump on middle beat of bar 4.	Front.
A1.	Corners cast off and out, meet, and return to places (*see* p. 95). 4/2 step.	Column.
	Nos. 4 and 6, 8 and 10, 12 and 14, stand back to back, turn round, face outwards, and turn back again to position (*see* p. 96).	Front.
	Nos. 3, 5, 7, 9, 11 and 13 walk out, jump and return to position (*see* p. 96).	"
B1.	Same as in A1.	"
A2.	Right-and-Left (*see* p. 97) by adjacent couples. 4/2 step.	"
B2.	Hands-Four (*see* p. 98) by adjacent couples.	
A1, B1, A2, B2 (repeat).	Repeat as above.	
A3.	Same as in A1.	
	ALL IN.	

DERBYSHIRE MORRIS REEL

(Handkerchief Dance).

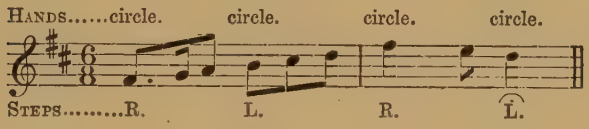
MUSIC.	MOVEMENTS.	FORMATION.
Once to yourself.	Jump on middle beat of bar 4.	Front.
A1.	Corners cast off, meet and return to places (*see* p. 96). 6/2 step.	Column.
	The Hey (*see* p. 95) by Nos. 3, 5 and 7; 9, 11 and 13; 4, 6 and 8; and 10, 12 and 14. 6/2 step.	"
B. Bars 1—4.	Partners cross over face to face, and return (*see* p. 98).	"
Bars 5—8.	Same as in bars 1—4.	"
A1. and **B.** (repeat).	Repeat as above.	
A2.	Same as in A1.	"
	All in.	

ADDENDA.

LAUDNUM BUNCHES (Part I., p. 62).

In the Corner movements, the last two bars of B and C music (repeated) may be danced as follows :—

Diagram.

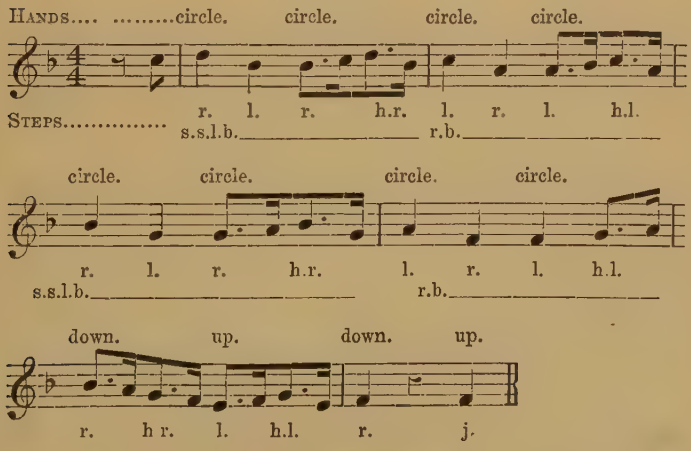


TRUNKLES (Part I., p. 67).

The metronome mark at the beginning of the music should be 104.

The second Caper movement, danced to C music (repeated), should be called Half-Capers, and performed in the following manner :—

Diagram.


Hands.... .....circle. circle. circle. circle.
Steps..... r. l. r. h.r. l. r. l. h.l.
s.s.l.b. r.b.
circle. circle. circle. circle.
r. l. r. h.r. l. r. l. h.l.
s.s.l.b. r.b.
down. up. down. up.
r. h r. l. h.l. r. j.

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MADE IN ENGLAND

THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS-MEN

OF

ENGLAND

BY

CECIL J. SHARP.

PART IV.

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PREFACE.

PRESSURE of literary and other work has unhappily prevented Mr. MacIlwaine from taking any part in the compilation of the present volume, for the contents of which, therefore, I alone am responsible. His enforced withdrawal has been a great deprivation and I have felt very keenly the loss of his advice in the writing of the book as well as of his assistance and companionship in the practical work of collection. I would willingly have left his name upon the title page. But to this Mr. MacIlwaine would not agree; and I felt compelled, though with great reluctance, to respect his wishes. The partnership has been a very pleasant one, certainly to me and I believe to him also, and I can only deplore the circumstances which, for the moment at any rate, have led to its dissolution.

I desire to acknowledge my indebtedness, and to express my gratitude to Mr. George Simpson, Mr. Henry Franklin and Mr. Harry Taylor, from whom the whole of the information contained in the following pages has been derived; and to Mr. E. Phillips Barker for reading the proofs and for the help that he has given me by his suggestive discussion of various technical points.

C. J. S.

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CONTENTS.

PAGE

INTRODUCTION 7

THE DANCE :—

Abbreviations, &c. 13
Hands 14
Steps 15
Evolutions 21

SPECIAL INSTRUCTIONS FOR VARIOUS DANCES :—

THE OLD WOMAN TOSSED UP IN A BLANKET 39
THE CUCKOO'S NEST 39
CONSTANT BILLY (2nd version) 41
THE MONKS' MARCH 42
LADS A-BUNCHUN 44
LONGBOROUGH MORRIS, OR HEY DIDDLE DIS ... 47
LONDON PRIDE 48
SWAGGERING BONEY 49
YOUNG COLLINS 50
THE MAID OF THE MILL (2nd version) ... 51
FIELD TOWN PROCESSIONAL MORRIS 51
THE ROSE 53
HEEL-AND-TOE 55
BOBBY AND JOAN 57
BANKS OF THE DEE 58
DEAREST DICKY 59
STEP BACK 61

NOTATION :—

THE OLD WOMAN TOSSED UP IN A BLANKET (Handkerchief Dance) 63
THE CUCKOO'S NEST (Handkerchief Dance) 64

NOTATION—*Continued* :—

PAGE

CONSTANT BILLY (2nd Version) (Double-stick Dance) ... 65
THE MONKS' MARCH (Heel-and-Toe Dance) ... 66
LADS A-BUNCHUN (Corner Dance) ... 67
LONDON PRIDE (Handkerchief Dance) ... 68
SWAGGERING BONEY (Corner Dance) ... 69
YOUNG COLLINS (Handkerchief Dance) ... 70
THE MAID OF THE MILL (2nd version) (Handkerchief Dance) ... 71
THE ROSE (Handkerchief Dance) ... 72
HEEL-AND-TOE (Handkerchief Dance) ... 73
BOBBY AND JOAN (Stick Dance) ... 74
BANKS OF THE DEE (Handkerchief Dance) ... 75
DEAREST DICKY (Corner Dance) ... 77
STEP-BACK (Handkerchief Dance) ... 78

MORRIS JIGS :—

I'LL GO AND ENLIST FOR A SAILOR ... 80
SHERBORNE JIG ... 87
PRINCESS ROYAL (3rd Version) ... 93
NONE SO PRETTY ... 97
MOLLY OXFORD ... 102

INDEX TO HAND-MOVEMENTS, STEPS, ETC. ... 107
INDEX TO DANCES (Special Instructions and Notations) ... 110

INTRODUCTION.

The dances in this volume have been derived from three villages and include, therefore, examples of three separate and distinct Morris traditions. The following table contains a list of the dances, arranged in groups according to their derivation :—

SHERBORNE (Gloucestershire).

Set-Dances.	Jigs.
The Old Woman tossed up.	I'll go and enlist.
The Cuckoo's Nest.	The Sherborne Jig.
Constant Billy (2nd version).	
The Monks' March.	
Lads a-Bunchun.	

LONGBOROUGH (Gloucestershire).

Set-Dances.	Jig.
The Longborough Morris.	Princess Royal (3rd version).
London Pride.	
Swaggering Boney.	
Young Collins.	
The Maid of the Mill (2nd version).	

FIELD TOWN (Oxon.).

Set-Dances.	Jigs.
Field Town Processional.	None so pretty.
The Rose.	Molly Oxford.
Heel-and-Toe.	
Bobby and Joan.	
Banks of the Dee.	
Dearest Dicky.	
Step Back.	

A Gloucestershire Morris fiddler, now dead, often talked to me of Sherborne as "a desperate Morris place." As I have repeatedly heard other Morris men speak in similar terms, I gather that the Sherborne men must at one time have held a leading position among the Morris dancers in that part of the country.

A like reputation in the adjacent County of Oxfordshire was once enjoyed by the Morris men hailing from a small hamlet in Wychwood Forest, officially called Leafield, but familiarly known as Field Town—"for short." We may presume, then, that about fifty years ago Sherborne and Field Town were by common consent regarded as the pick of the Morris villages in their respective counties, an assumption which the elaborate character of the dances in question certainly supports.

Longborough, a small village in the heart of the Cotswold country, though less celebrated for its Morris dancing than Sherborne, held no mean reputation in its immediate neighbourhood. Simpler in type, its dances are nevertheless quite as beautiful in their own way as many of the more elaborate ones.

Morris dancing was discontinued at Sherborne about thirty years ago. To resuscitate a traditional dance that had lapsed for so many years seemed at first sight to be quite impracticable. Ordinarily, no doubt, it would have been; but in the present case I was fortunate enough to make the acquaintance of one of the old dancers, Mr. George Simpson, who was able and willing to whistle the airs, dance the steps, and explain the figures to me. Mr. Simpson left Sherborne many years ago and migrated to a small hamlet in Berkshire whither I traced him. He proved to be one of the best and cleverest dancers I had ever come across, upright as a dart, light on his feet—despite his three-score years—mentally alert, and so keen about his dances that I found him teaching them to the lads of his adopted village.

For my information respecting the Field Town Morris, I am wholly indebted to Mr. Henry Franklin, a retired police officer and veteran of eighty-one years. He left his native village in the late fifties at the time when the forest, in the midst of which he was born, was cleared, and shortly after the Morris dancers were disbanded. Mr. Franklin is now living in a suburb of Oxford, in full possession of all his faculties, and, mentally and physically, more than the equal of many men twenty years his junior. In the spring of last year he celebrated his eightieth birthday by walking twenty miles across country, and afterwards—"just to show his metal"—dancing his favourite jig, Princess Royal.

The Field Town Morris comprised no less than fifteen dances and jigs, all of which Mr. Franklin danced and described to me down to the minutest detail, a wonderful achievement for a man of his age; one, indeed, which will seem incredible to those unacquainted with country dancers and their ways. He is not, of course, as lissome as he was, nor can he caper as high as he used to do, but I found little or no difficulty in noting down his steps and movements, elaborate as many of them were.

The Longborough Morris was discontinued twenty-five years ago. Here again, as with the Field Town and Sherborne dances, my knowledge has been derived from a single dancer, Mr. Harry Taylor, who, making light of his sixty-eight years, sang to me the tunes, executed the steps, and explained the figures with the utmost skill and readiness. I was particularly delighted to extract from him the steps and movements of London Pride, the tune of which I had previously collected (see *Folk-Dance Airs*), and also to note his version of Princess Royal and its beautiful Dorian air.

The twenty-two dances described in these pages have therefore been derived from three old dancers whose combined ages total no less than 209 years, a significant commentary upon the conditions under which the present-day collector has perforce to labour. I have elsewhere commented upon the prodigious

and retentive memories often displayed by traditional folk-singers. But surely no feat of memory can surpass that of a man who can describe in detail fifteen or more elaborate set-dances and jigs, not one of which he has danced or, maybe, even thought about, for more than a half a century. Of course, it is not every Morris dancer who can do this. I have, however, generally found in every Morris side one man, usually the Foreman, capable of describing the dances with sufficient clearness and accuracy to satisfy the requirements of the collector. Otherwise, it would have been impossible to revive dances which, like those in this volume, had lain dormant for twenty years or more.

It will be noticed that the dances in the text are far more elaborate than those previously published. The Sherborne and Field Town dances are the most intricate that I have yet found, and we may take it, I think, that they represent the present-day Morris at its highest development. Indeed, many will marvel that so elaborate a dance could be the natural expression and unaided invention of the "untutored" country yokel. Simplicity is, no doubt, one of the most marked characteristics of folk-art in all its various manifestations; but simplicity in appeal, directness of statement, unaffectedness of expression, economy of method, and so forth, not necessarily in technique nor in execution. It is only in this restricted sense of the word that folk-dances can be called simple. In the Sword Dance, for instance, the figures and evolutions are even more involved than those of the Morris; while the Step Dance, the most popular folk-dance at the present time, is a standing proof of the capacity of the village dancer to create and execute extremely complex and intricate movements.

We must remember, too, that these are all professional dances that were intended to be performed only by picked men, specially trained for the purpose. They were not the everyday, amateur dances of the people like, for example, the Country Dance, in which we may search in vain for

difficulties of a technical nature. After all, the only limit to the technical development of a dance is the executive capacity of the performers. And when the latter possess a natural aptitude for dancing, like the English country folk, there is nothing to prevent the dance from reaching a very high state of elaboration. A good many people in first taking up the Morris imagine, I am quite sure, that because it is the dance of the simple rustic, it is in itself simple; whereas the truth is that, beyond the A B C of it, it is just as exacting as most stage dancing. Indeed, I will go further, and say that much that is received from the good music-hall dancer with rapturous applause would be child's play to the expert Morris jig-dancer—if the latter would condescend to it.

In many of the steps and movements described in the following pages the student will find much that is interesting and instructive. He will note that five forms of the Back-step have now been recorded, viz., the Cross-step, Shuffle-back-step, Hop-back-step, Step-back, and Back-step. Danced in the order named it is patent that, while each has a distinct individuality of its own, the five steps are closely akin and must have sprung from a common origin. They represent, no doubt, variants evolved by groups of dancers in different villages and, as such, provide an instructive example of the way in which traditional steps have in the course of ages changed and given birth to new forms.

Another very characteristic step which occurs in all the dances in the present volume, is the Gallery, or Galley. This is a step upon which the best dancers especially pride themselves. Indeed, by many Morris men it is regarded as a test, no one being accounted a first-rate performer who cannot "Galley out" in the approved fashion, and make his bells ring lustily with that artful twist and shake of the leg, which the cultivated dancer finds so difficult to imitate. Mr. Simpson told me that the Sherborne men were renowned for their Galley, and the skilful way they used it in negotiating the turns in "skew-corner" dances.

The Sherborne form of the 4/3 and 6/3 Morris-step should not escape the notice of the student; the hop on the second, instead of the last beat, is a very graceful and captivating variation.

The tunes include four characteristic airs in the Dorian mode, "London Pride," "I'll go and enlist," "The Cuckoo's Nest" and "Princess Royal"; and several first-rate major melodies, *e.g.*, "Swaggering Boney," "Heel-and-Toe," "Dearest Dicky," "Step Back," &c.

The title of the Sherborne dance "Lads a-Bunchun" may, perhaps, throw some light on the meaning of the cryptic "Laudnum Bunches" of Part i. "A-bunchun" may denote (see Wright's *Dialect Dictionary*) butting or striking, dashing in dress or appearance; or it may simply mean bunched together, *i.e.*, in a cluster as in a set-dance. On the other hand both "Laudnum Bunches" and "Lads a-Bunchun" may be corruptions of the original title which further research may some day unearth.

The present instalment brings up the number of dances and jigs in *The Morris Book* to 64, counting variants. This represents, roughly, half of the dances which Mr. MacIlwaine and I have so far collected. The rest we have withheld from publication for various reasons; some because they were but indifferent variants of those printed; others because of some doubtful point of notation, or because they lacked full traditional authority.

Whether further investigation will lead to the discovery of more dances worthy to be published, time alone can show. We have, it is true, covered a great deal of the ground where the Morris tradition survives; nevertheless, there are still several areas to be explored, and it is impossible to say what these may yield. In the meanwhile, we have thought it advisable to append to this volume a general index to the dances, steps, figures, &c., described in this and the three earlier parts of *The Morris Book*.

THE DANCE.

In the following pages the terms "clockwise" (cl.) and "counter-clockwise" (c.cl.) will be used in defining the direction of circular movements, instead of, respectively, "right to left" and "left to right," as heretofore (see Part iii. p. 67). The following expressions are to be interpreted thus :—

To "pass by the right" is to pass right shoulder to right shoulder; "by the left," left shoulder to left shoulder.

A whole turn = 360°

A three-quarter-turn = 270°

A half-turn = 180°

A quarter-turn = 90°

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HANDS.

Hands-Forward.

Both arms, elbows straight, are swung forward and upward to a horizontal position level with the shoulders.

This is marked in the diagrams :—

fwd. (forward).

Hands-Up.

The arms, well bent at the elbows, are swung forward, so that the hands are six inches or more above the head, and twelve to eighteen inches in front of the body.

The position is similar to the Swing-high-forward (see Part iii., p. 16), but the hands are raised higher and the elbows bent forward, not outward.

This is marked in the diagrams :—

b. up (both hands up)

or, if one hand only is raised,

r. (or l.) up.

The Twist.

The hands are held "up," as above described, and rapidly twisted in small circles, clockwise. The circular movement is executed mainly with the wrist, but partly with the forearm ; the upper arm must be motionless.

This is marked in the diagrams :—

tw. (twist both hands)

or, if one hand only is raised and twisted,

tw.r. (or l.).

When the twist is repeated, each successive repetition will be marked with an asterisk, thus :—

Hands-Apart.

The arms, in the position of Hands-up, are straightened, swung out and down, and lowered to the sides or till the hands are level with the hips, according to circumstances. The movement is like a "There you are!" gesture, and usually accompanies the Jump. This is marked in the diagrams:—

Apart.

The Salute.

One hand is brought from the dancer's side to the top of his forehead with a wide semi-circular sweep of the arm. Directly the hand touches the forehead, hand and head are ducked down. The movement, which is like "pulling the forelock" or "making your obedience," must be executed with the greatest deliberation and ceremony.

If, as is usual, the Salute is performed in one bar of the music, the duck of the head should be made on the middle beat of the bar.

This is marked in the diagrams :—

sal.r. (or l.), *i.e.*, salute with right (or left) hand.

STEPS.

Kneeling.

The dancer puts one leg forward, bends the knee, and then lowers the body until the knee of the other leg rests upon the ground. The action is usually accompanied by Hands-forward.

This is marked in the diagrams :—

kn.r. (or l.), *i.e.*, kneel on right (or left) knee.

The Kick-Jump.

The dancer springs as high as possible off both feet and alights on both feet. While in the air, he swings one leg forward and upward, as in the Caper, and doubles back the other leg at the knee. It is an operation which calls for some agility.

This is marked in the diagrams :—

k.J. (kick-jump)
r.b. (right leg doubled back) ;
or
k.J.
l.b. (left leg doubled back).

The Back-Kick.

A step is taken with one foot, say the right; the left leg is simultaneously bent at the knee and its lower part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the right foot. The left thigh should not be raised, but must be moved forward an inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.

This is marked in the diagrams :—

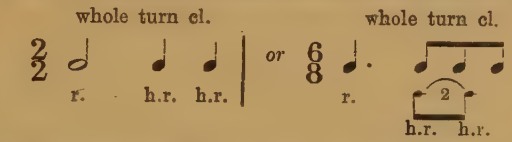
r. l.H. (left heel).
b.k.—— (back-kick).
or
l. r.H.
b.k.——

The Gallery or Galley.

Standing on one foot, say the right, the performer raises the left thigh, bends the knee, and swings round the lower part of the leg, the foot describing one or two circles in a horizontal plane level with the knee of the supporting leg. The toe of the swinging leg must not be pointed. The direction of the circle is clockwise or counter-clockwise according as the swinging leg is left or right.

The movement is sometimes made in a stationary position, but more often while the dancer is turning on his axis. In the latter case, it is technically known as the "Galley out," the performer turning clockwise or counter-clockwise according as the supporting leg is right or left.

The Gallery occupies one bar of the music, the supporting leg taking a step at the beginning of the bar and either one or two hops during the second half of the measure. If two hops are taken they should fall on the third and fourth quarters of the bar, whether the time be simple or compound, thus:—



In the diagrams the Gallery will be noted thus:—

r. h.r. h.r. or l. h.l. h.l.
gal. ——— gal. ———

Draw-Back.

Sometimes, especially in caper-movements, a step is made backward instead of forward, as the context would otherwise suggest. In such cases the letters d.b. (draw-back), will in the diagrams be placed under the steps which are to be made backward, thus:—

l. r.
d.b.

Toe-Forward.

Standing on one foot, say the left, the right foot is swung forward and the toe placed on the ground about eighteen inches forward. The right foot is then brought back beside the left and the weight of the body transferred to it, while a slight spring is, simultaneously, made off the left foot.

The movement is similar to the Back-toe (see Part iii., p. 26), with the omission, however, of the initial hop on the supporting foot.

This will be marked in the diagrams:—

r.t.f. (right toe forward) r.
d.b.

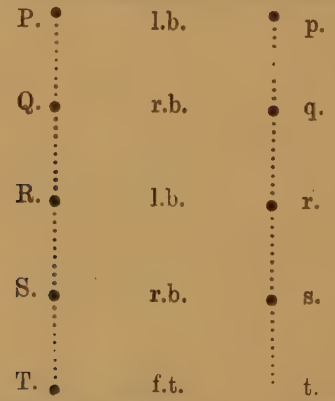
or

l.t.f. l.
d.b.

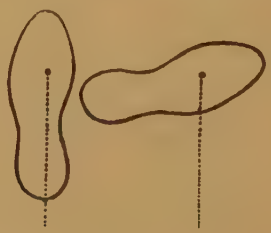
The Shuffle Back-Step.

In this movement the feet, about ten or eleven inches apart, are slid backward in a series of jerks along straight and parallel lines. The sliding motion is executed on the balls of the feet, with the heels an inch from the ground. The weight of the body is supported equally on both feet.

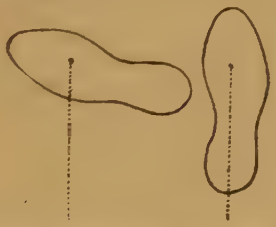
In the following diagram the lines P Q R S T and p q r s t represent the tracks described by the left and right feet, respectively; and P p, Q q, R r, &c., the points of rest. The distance traversed in each jerk, P Q, r s, S T, &c., varies with circumstances; the average is about six inches:—



At P p the position of the feet is l.b., *i.e.*, the left foot lies in the line P Q, and the right foot approximately at right angles to it in the line p P, the right heel resting close beside the toe of the left foot, thus:—



During the passage from P p to Q q, the position is reversed from l.b. to r.b. ; that is, the heel of the right foot is swung back to its normal position in the line of motion, while the left heel is swung forward and inward until it rests beside the toe of the right foot, thus :—



It must be clearly understood that the points of contact between the feet and the ground are parallel throughout the movement.

The movement is thus a dual one, compounded of a backward jerk of the feet along parallel lines, together with a pivoting movement on the balls of the feet, one heel swinging outward, the other inward. The knees must be slightly bent and turned, synchronously with the heels, alternately outward and inward. The feet are usually brought together (f.t.) at the last resting place.

The beginner is advised to practise these two movements separately. First, let him place his two feet parallel, about ten inches apart, and practise the back shuffle along the double track P Q R, p q r, the feet lying throughout in the line of motion, with the weight of the body evenly distributed between them.

Next, let him place his feet alternately in the positions l.b. and r.b., as above described, pivoting on the balls of the feet, without moving backward.

These two movements mastered, it will not be difficult to combine them.

This step will be marked in the diagrams :—

l.b. r.b. l.b. r.b.
b.s.~~~~~~~~~~~~~~~~

The Hop-Back-Step.

One foot, say the right, is placed close behind the left (r.b.) and carries the weight of the body. The toes of both feet must be well turned out. A hop is then made on the right foot, while the left, heel forward, is swung across the right ankle (l.a.) and then quickly placed behind the right foot (l.b.) and the weight of the body transferred to it.

The movement, which is executed entirely upon the balls of the feet, is a variant of the Shuffle-back-step.

It might be written in the following way :—

r.b. h.r. l.b. h.l.

l.a. r.a.

For brevity's sake, however, it will be marked in the diagrams:—

r.b. l.b. r.b.

h.b.s.———

The Step-Back.

This is a close variant of the Back-step (see Part iii., p. 24). Instead, however, of the ball of the free foot being placed quietly and deliberately behind the heel of the supporting foot, the free leg is bent back at the knee and the foot placed flat and decidedly upon the ground, the toes, with a forward scrape, coming into contact before the heel. Directly the heel touches the ground the leg is straightened and the weight of the body transferred to it. Throughout the movement the toes of both feet must be well turned out. At each crossing of the feet the body should be slightly turned on the hips, and the head inclined in the direction of the moving foot.

The step is accompanied by the hand-movements "r.in," or "l.in," executed with great decision and with a twist, almost a shrug, of the shoulders. The Step-back is thus a forceful and robust form of the Back-step.

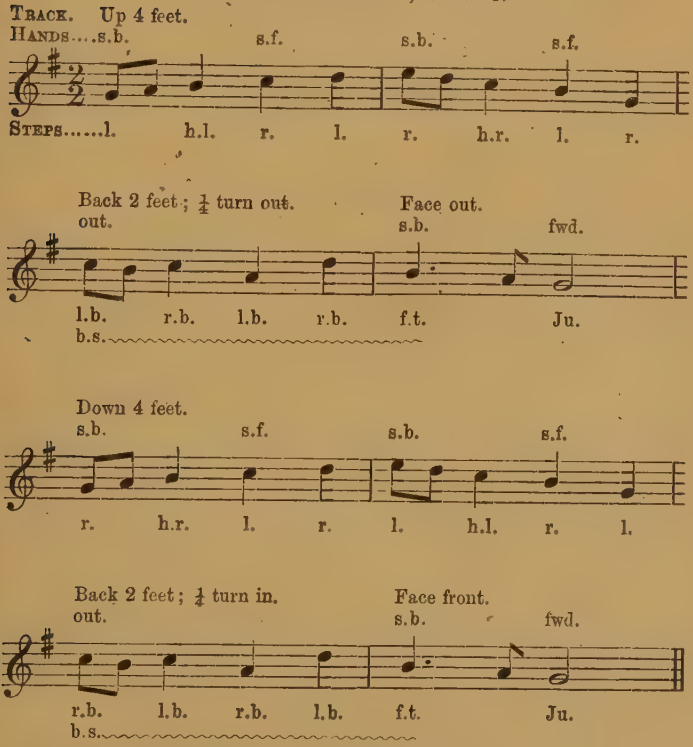
It will be marked in the diagrams thus :—

Hands	r.in.	l.in.	r.in.
Feet	l.b.	r.b.	l.b.
	s.b.		

EVOLUTIONS.

Foot-Up. No. 5.

As Danced by Nos. 1, 3 and 5.

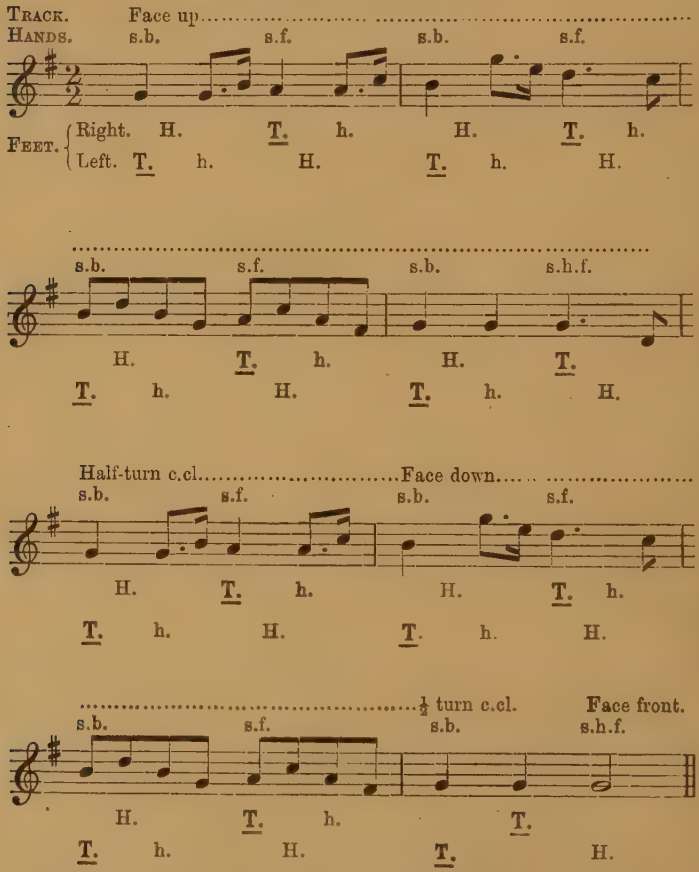

Track. Up 4 feet.
Hands....s.b. s.f. s.b. s.f.
Steps.....l. h.l. r. l. r. h.r. l. r.
Back 2 feet; ¼ turn out. Face out.
out. s.b. fwd.
l.b. r.b. l.b. r.b. f.t. Ju.
b.s.
Down 4 feet.
s.b. s.f. s.b. s.f.
r. h.r. l. r. l. h.l. r. l.
Back 2 feet; ¼ turn in. Face front.
out. s.b. fwd.
r.b. l.b. r.b. l.b. f.t. Ju.
b.s.

The dancers begin each movement, up and down, with outside feet. Even numbers will therefore reverse the feet given in the above diagram.

Foot-Up. No. 6.

This is danced in a stationary position, as follows:—

As Danced by Nos. 1, 3 and 5.



Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

T means that the weight of the body is supported on the ball of the foot, right or left as the case may be.

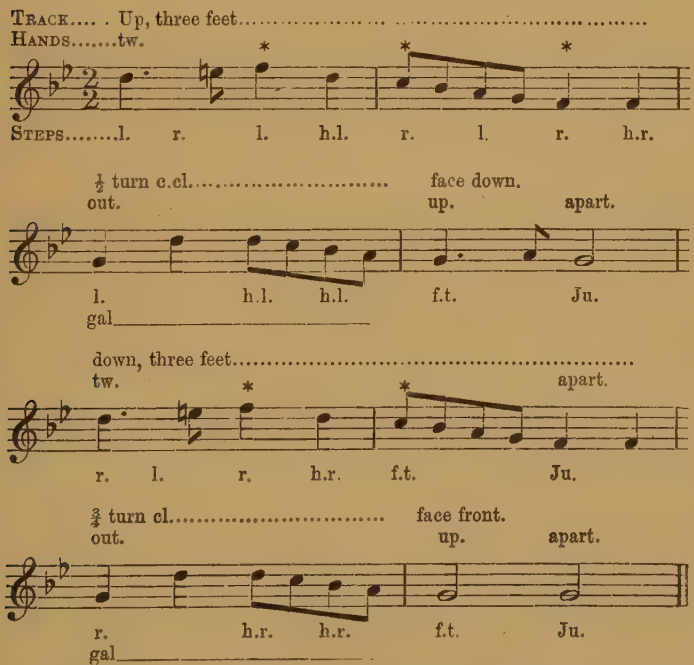
H. means that the foot, right or left, is planted on the ground six inches forward, heel down, toe up.

h. as usual, means a hop.

The step, which is called the heel-and-toe, is similar to that used in the first Foot-up of the fourth version of the Bacca-Pipes Jig (*see* Part iii., pp. 91-2). The heel, however, should not be "lifted immediately after it has struck the ground," but allowed to remain there an appreciable time. In the last bar, the "heel-out," a slight spring should be made between the first two steps.

Foot-Up. No. 7.

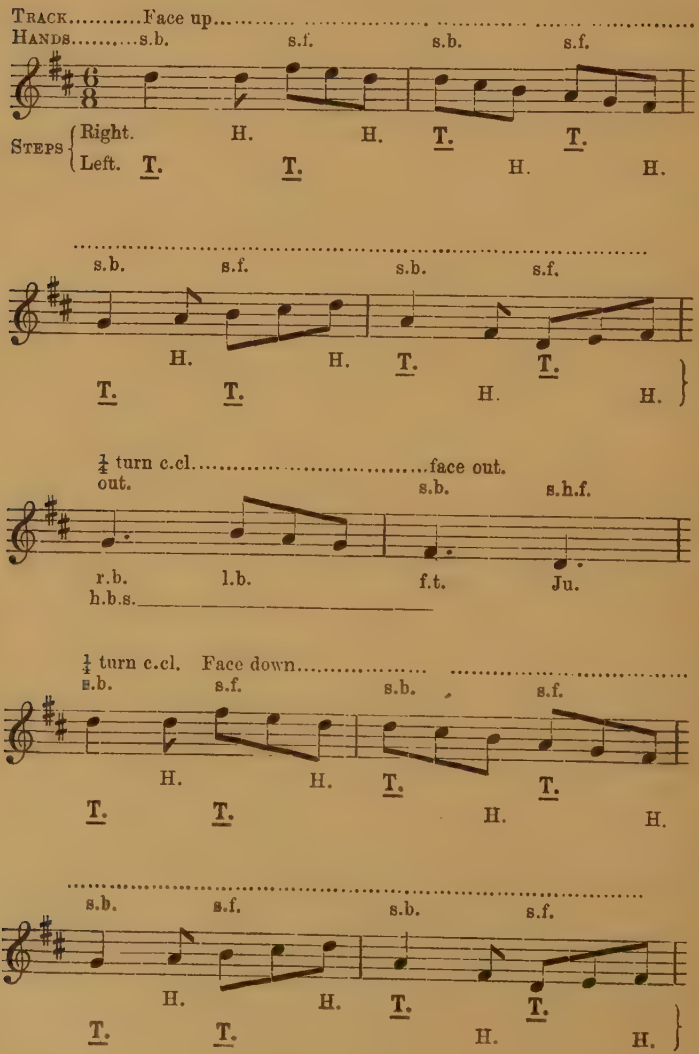
As Danced by Nos. 1, 3 and 5.

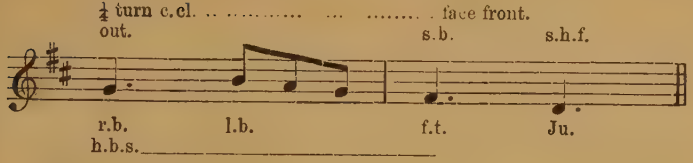


Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

Foot-Up. No. 8.

As Danced by Nos. 1, 3 and 5.

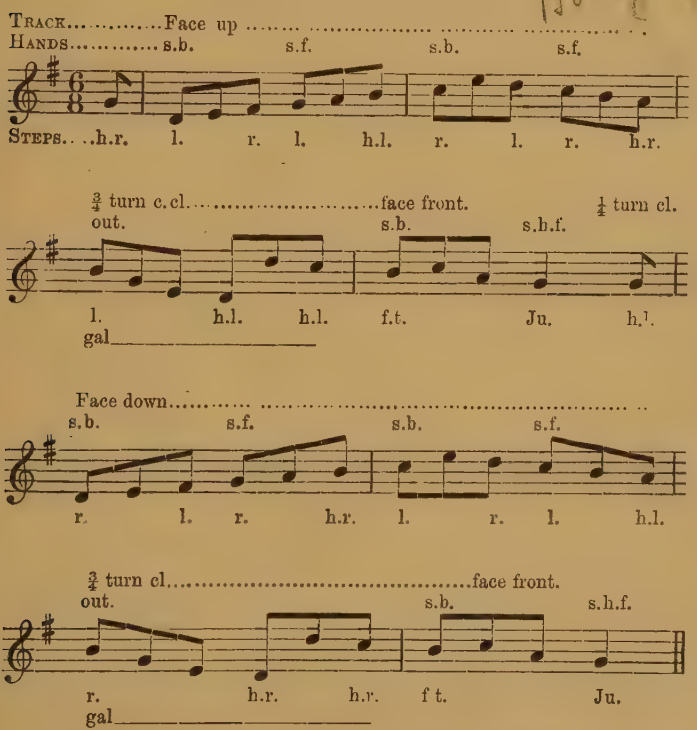




Even numbers reverse the feet and the direction of the turns.

Foot-Up. No. 9.

As Danced by Nos. 1, 3 and 5.

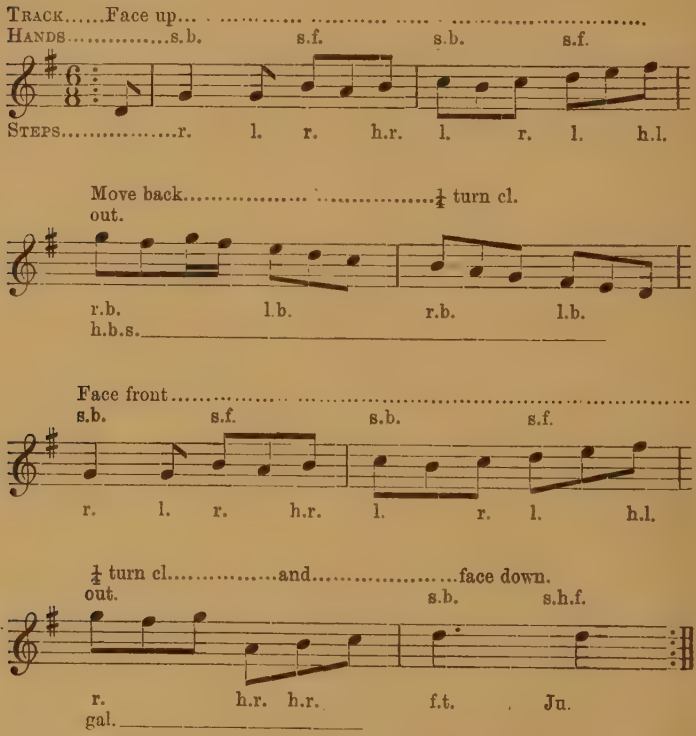

Track..... Face up .....
Hands..... s.b. s.f. s.b. s.f.
Steps.. .h.r. l. r. l. h.l. r. l. r. h.r.
¾ turn c.cl. ..... face front. ¼ turn cl.
out.
s.b. s.b.f.
l. h.l. h.l. f.t. Ju. h.l.
gal
Face down.....
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
¾ turn cl. ..... face front.
out.
s.b. s.h.f.
r. h.r. h.r. f t. Ju.
gal

Even numbers reverse the feet and the direction of the turns.

Foot-Up. No. 10.

As Danced by Nos. 1, 3 and 5.

This occupies sixteen instead of the more usual eight bars. The first half of the evolution is danced as follows :—

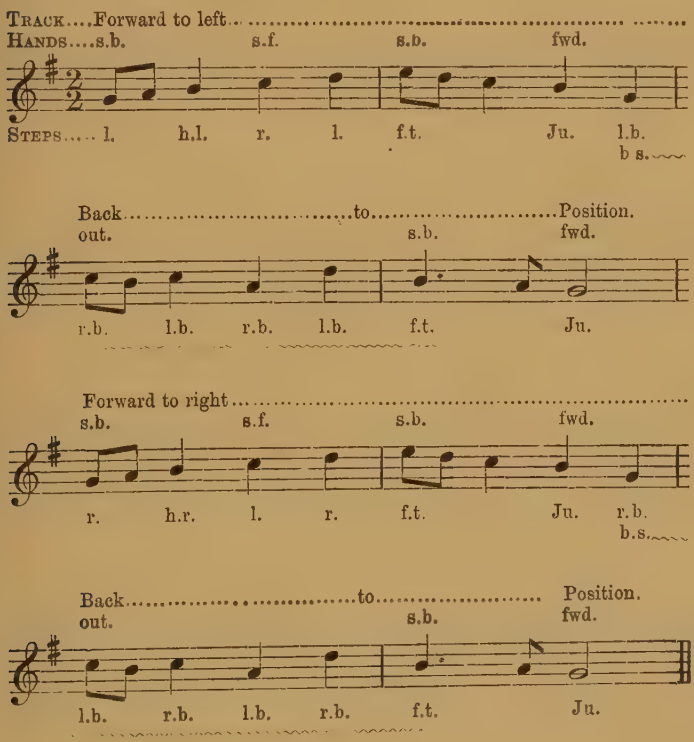


Even numbers reverse the feet and the direction of the turns.

The above movement is then repeated facing down, odd numbers beginning with left feet, even numbers with right. All turn front in the twelfth bar and make a whole turn in the fifteenth bar, even numbers clockwise, odd numbers counter-clockwise.

SET.

So far as the movements are concerned, this figure is the same as Half-hands or Half-gip (*see* Part iii., p. 33). The steps and hand-movements are shown in the following diagram :—

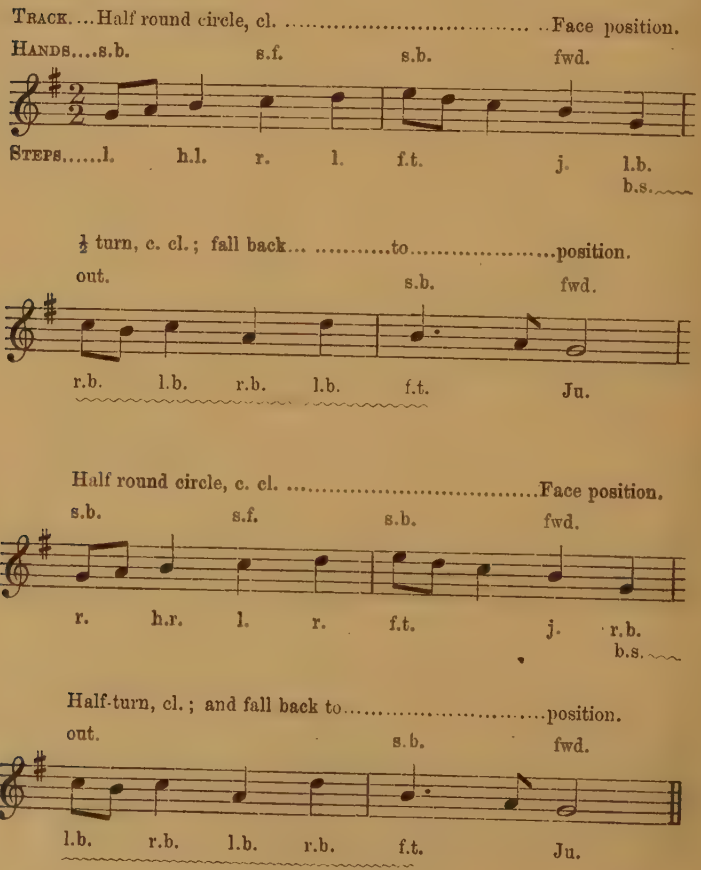

Track....Forward to left.....
Hands....s.b. s.f. s.b. fwd.
Steps..... l. h.l. r. l. f.t. Ju. l.b. b s.
Back out. to Position.
s.b. fwd.
r.b. l.b. r.b. l.b. f.t. Ju.
Forward to right.....
s.b. s.f. s.b. fwd.
r. h.r. l. r. f.t. Ju. r.b. b.s.
Back out. to Position.
s.b. fwd.
l.b. r.b. l.b. r.b. f.t. Ju.

Face-to-Face.

The first half of this figure is danced in the same way as the first half of Whole-gip (*see* Part iii., p. 31). Partners move half-way round the same circle, clockwise, facing centre, and jump on the middle beat of the second bar, each facing

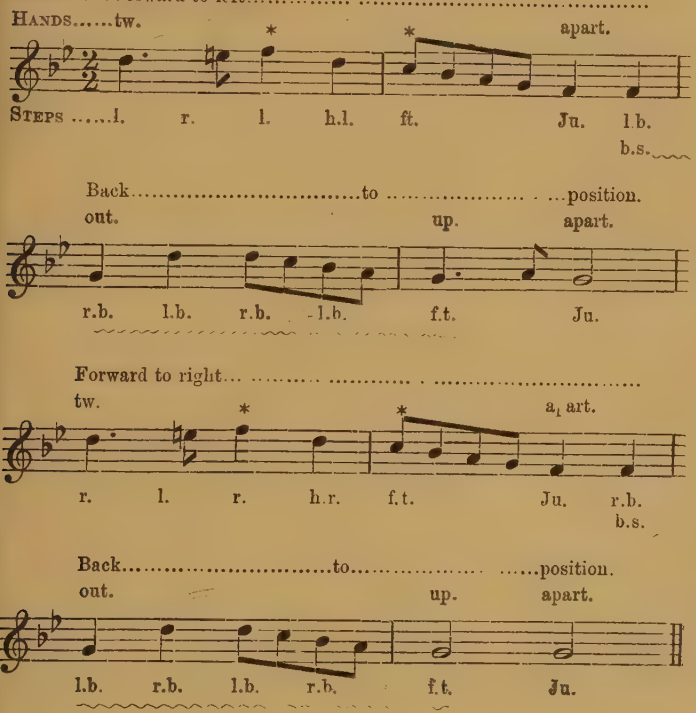
his own station; they then make a half turn, counter-clockwise, and dance backward to their respective places, as in Back-to-back.

In the following four bars these movements are repeated in the reverse direction, counter-clockwise, and the half-turn made clockwise. The steps and hand-movements are shown in the following diagram :—

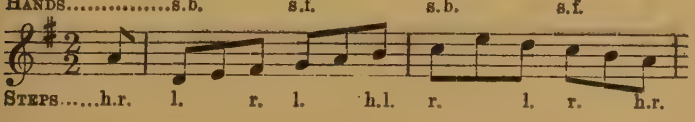

Track....Half round circle, cl. ..... Face position.
Hands....s.b. s.f. s.b. fwd.
Steps.....l. h.l. r. l. f.t. j. l.b. b.s.
½ turn, c. cl.; fall back... .....to.....position.
out. s.b. fwd.
r.b. l.b. r.b. l.b. f.t. Ju.
Half round circle, c. cl. .....Face position.
s.b. s.f. s.b. fwd.
r. h.r. l. r. f.t. j. r.b. b.s.
Half-turn, cl.; and fall back to.....position.
out. s.b. fwd.
l.b. r.b. l.b. r.b. f.t. Ju.

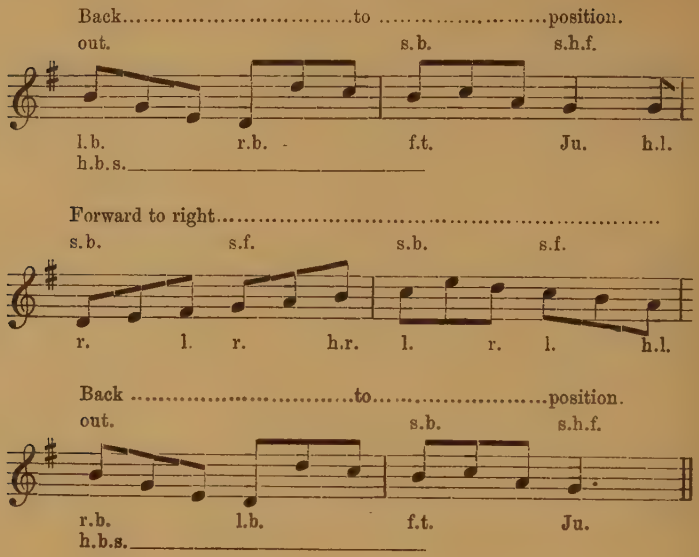
Half-Gip. No. 2.

This is danced in the same way as Half-gip No. 1 (*see* Part iii., p. 33), but with the following steps and hand-movements:—



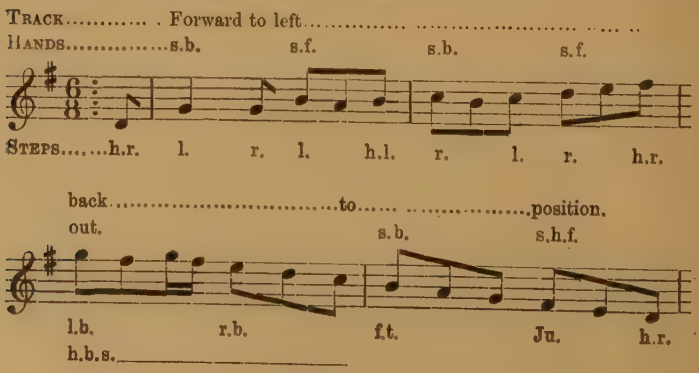
Half-Gip. No. 3.

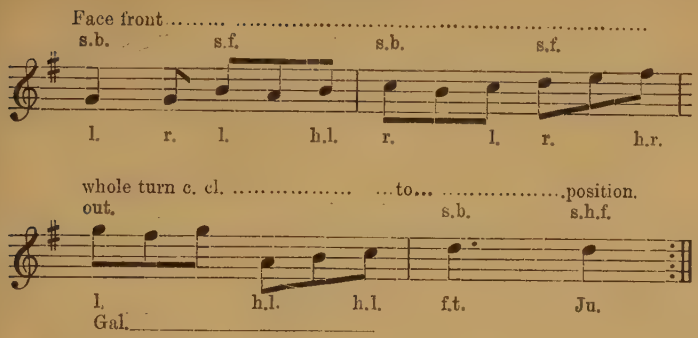




Half-Gip. No. 4.

This version takes sixteen instead of the usual eight bars. The first half of the figure is danced as follows :—

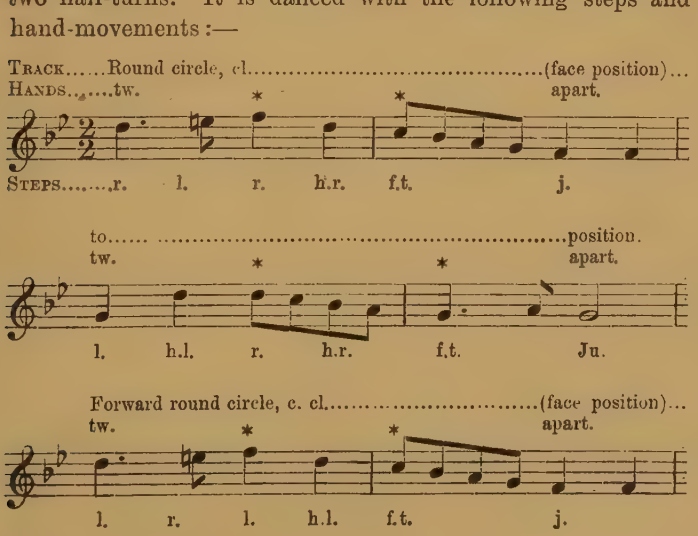


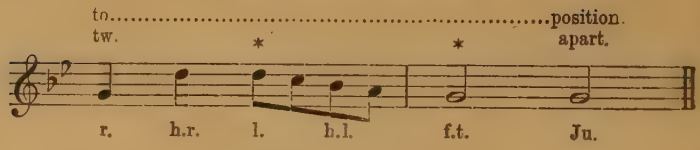


In the repetition the feet are reversed in the first three bars, and the dancers move forward to the right instead of to the left.

Whole-Gip. No. 2.

So far as the movement is concerned, this figure is the same as Face-to-face (*see* p. 27), with the omission of the two half-turns. It is danced with the following steps and hand-movements:—


Track.....Round circle, cl.....(face position)...
Hands.....tw. apart.
Steps.....r. l. r. h.r. f.t. j.
to..... .....position.
tw. apart.
l. h.l. r. h.r. f.t. Ju.
Forward round circle, c. cl.....(face position)...
tw. apart.
l. r. l. h.l. f.t. j.



BACK-TO-BACK. No. 2.

This is danced in the usual way (*see* Part i., p. 45), but with the same steps and hand-movements as in the Set (*see* p. 27).

BACK-TO-BACK. No. 3.

Usual movement; steps and hand-movements as in Half-gip No. 2 (*see* p. 29).

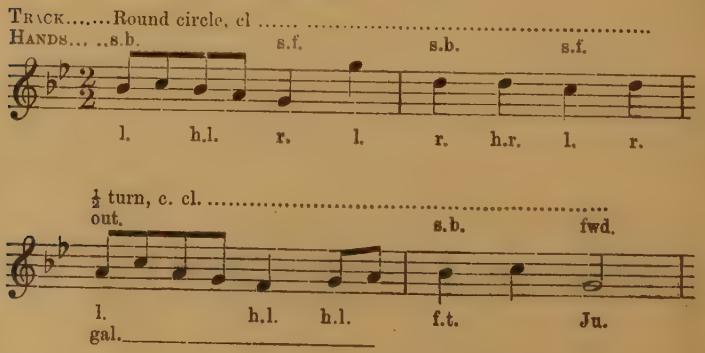
BACK-TO-BACK. No. 4.

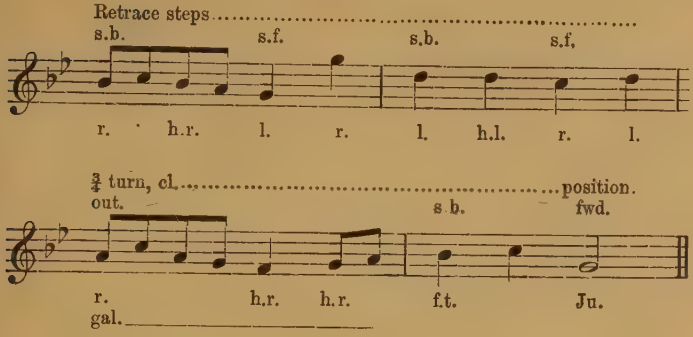
Usual movement; steps and hand-movements as in Half-gip No. 3 (*see* p. 29).

BACK-TO-BACK. No. 5.

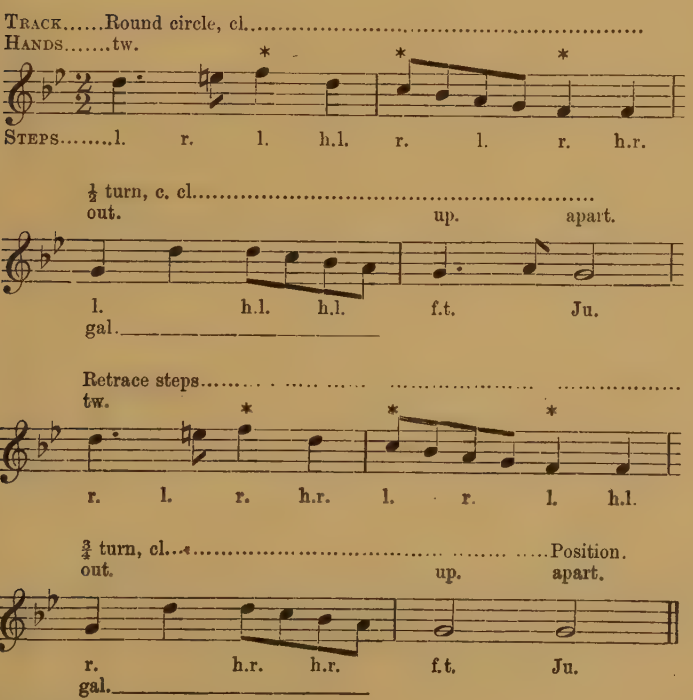
The steps and hand-movements are the same as in Half-gip No. 4 (*see* p. 30), the dancers dancing in position in bars 5-8, between the two movements, and in bars 13-16, after the completion of the second movement.

HALF-ROUNDS. No. 2.

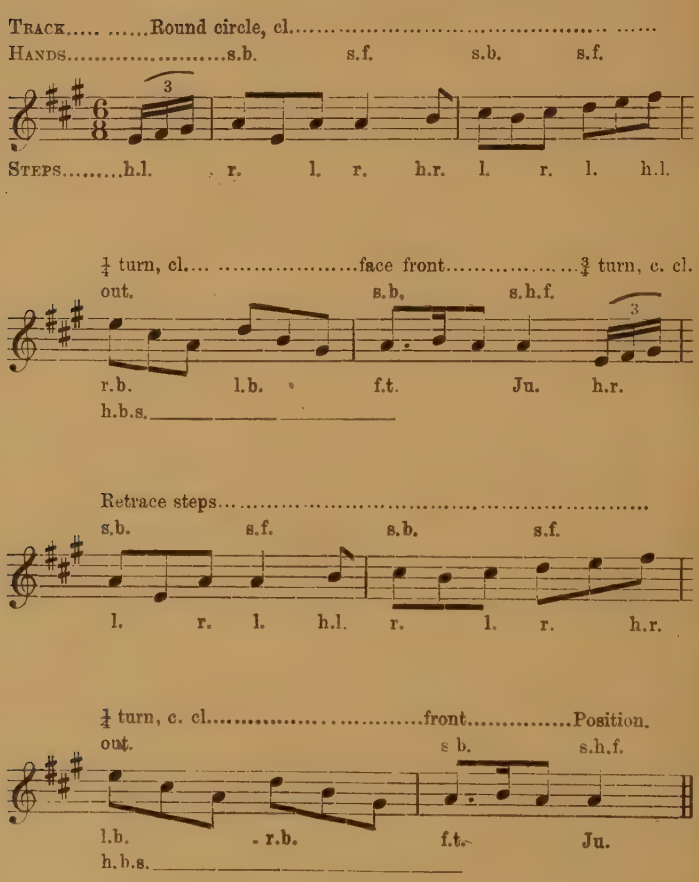




Half-Rounds. No. 3.



Half-Rounds. No. 4.

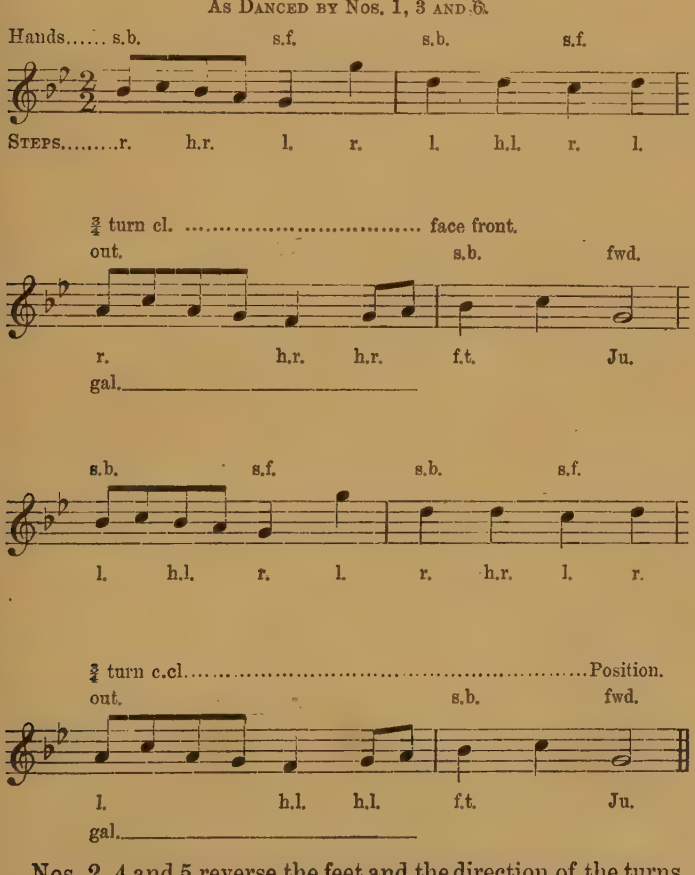

Track..... .....Round circle, cl.....
Hands.....s.b. s.f. s.b. s.f.
Steps.....h.l. r. l. r. h.r. l. r. l. h.l.
¼ turn, cl.... .....face front.....¾ turn, c. cl.
out. s.b. s.h.f.
r.b. l.b. f.t. Ju. h.r.
h.b.s.
Retrace steps.....
s.b. s.f. s.b. s.f.
l. r. l. h.l. r. l. r. h.r.
¼ turn, c. cl.....front.....Position.
out. s b. s.h.f.
l.b. r.b. f.t. Ju.
h.b.s.

Half-Rounds. No. 5.

Steps and hand-movements as in Half-gip No. 4, the dancers facing front in bars 5 to 8, and dancing in position in bars 13 to 16.

The Hey. No. 4.

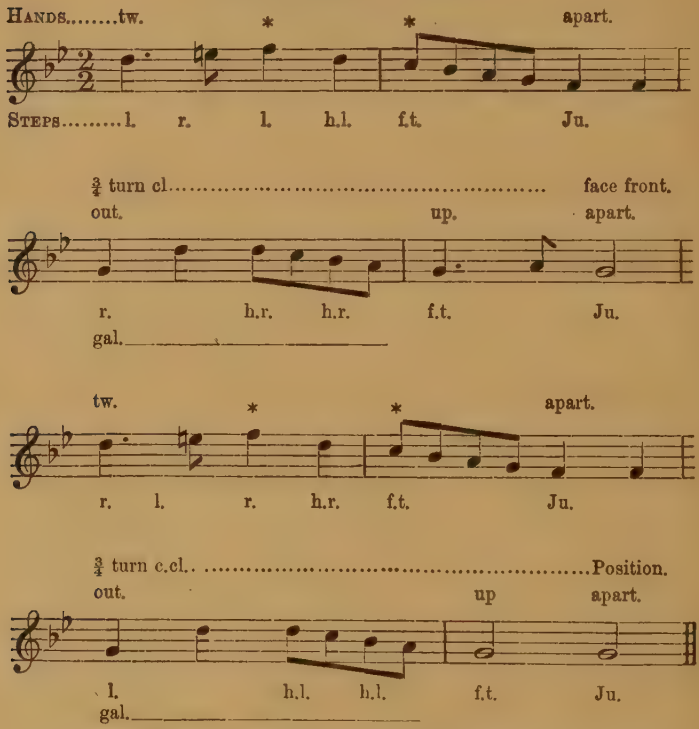
In this form of the Hey, and in all variants in which either the Back-step or the Galley-out occur, the evolution must be approximately completed in the first two bars of each half-movement, the dancers adjusting their positions in the two following bars.


As Danced by Nos. 1, 3 and 5.
Hands..... s.b. s.f. s.b. s.f.
Steps.....r. h.r. l. r. l. h.l. r. l.
¾ turn cl. ..... face front.
out. s.b. fwd.
r. h.r. h.r. f.t. Ju.
gal.
s.b. s.f. s.b. s.f.
l. h.l. r. l. r. h.r. l. r.
¾ turn c.cl. ..... Position.
out. s.b. fwd.
l. h.l. h.l. f.t. Ju.
gal.

Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

The Hey. No. 5.

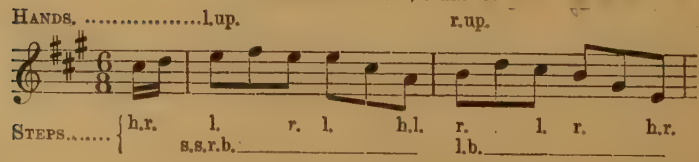
As Danced by Nos. 1, 3 and 6.

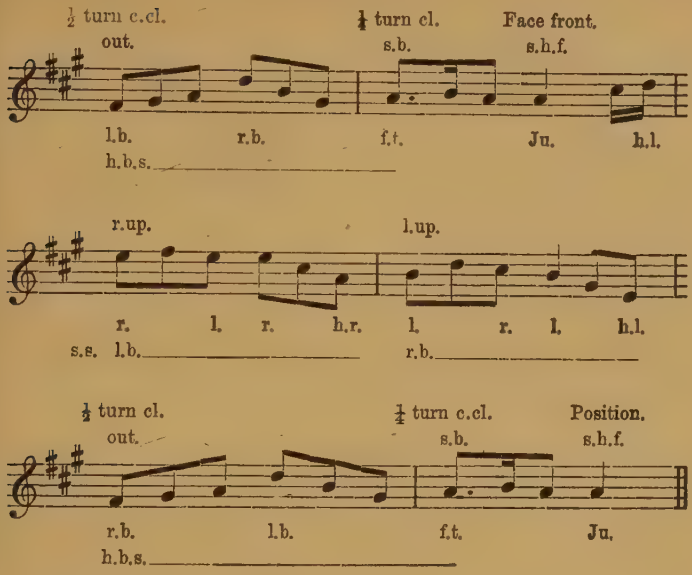


Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

The Hey. No. 6.

As Danced by Nos. 1, 3 and 6.





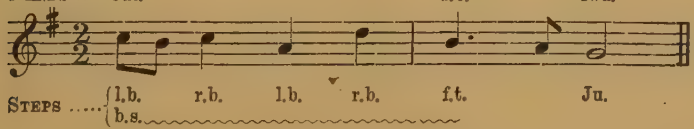
Nos. 2, 4 and 5 reverse the feet.

Hey and Caper Out.

The dancers in the final Half-hey, after changing places, form quickly into column, facing up, and in the last two bars caper four times, pausing on the last one.

In many dances this movement takes the place of the ordinary All-in.

Once to-Yourself. No. 1.



Once-to-Yourself. No. 2.

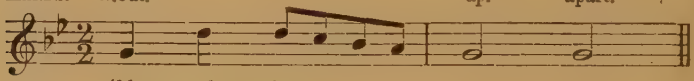
Hands.....s.b. s.f.

Feet. { Right. T.
Left. T. H.

Once-to-Yourself. No. 3.

Track.....Back two feet.....

Hands. ....out. up. apart.

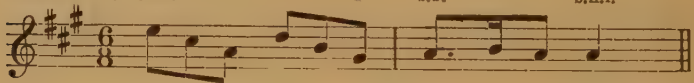


Steps..... { l.b. r.b. l.b. r.b. f.t Ju.
b.s.

Once-to-Yourself. No. 4

Track.....Back two feet.....

Hands.....out. s.b. s.h.f.



Steps..... { l.b. r.b. f.t. Ju.
h.b.s.

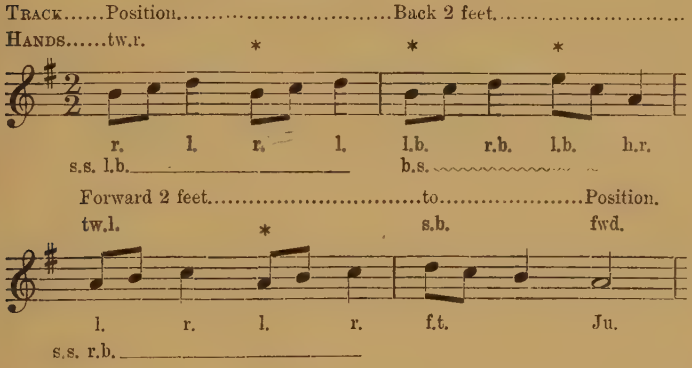
SPECIAL INSTRUCTIONS FOR VARIOUS DANCES.

THE OLD WOMAN TOSSED UP IN A BLANKET.

(Handkerchief Dance.)

Side-Step.

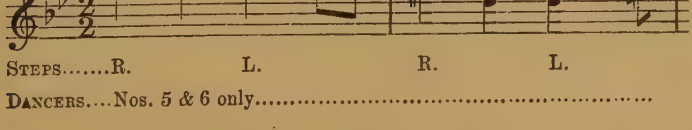
Partners, facing front, dance as follows :—

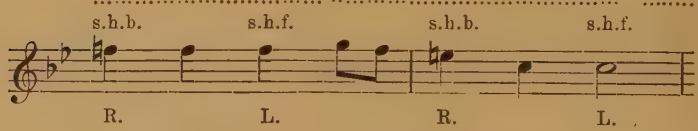


THE CUCKOO'S NEST (Handkerchief Dance).

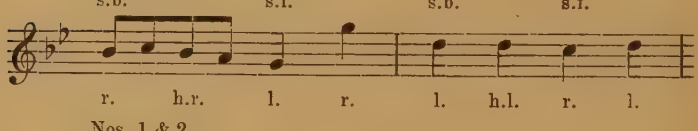
Caper in Column.

The performers, in column, perform the following steps and hand-movements :—





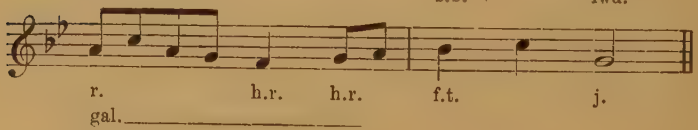
Nos. 3 & 4.....



Nos. 1 & 2.....

½ turn out.....Face up.

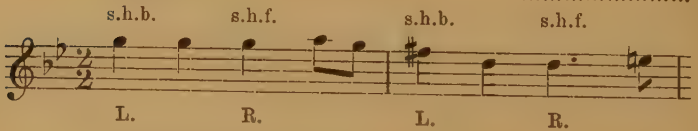
out. s.b. fwd.



gal.

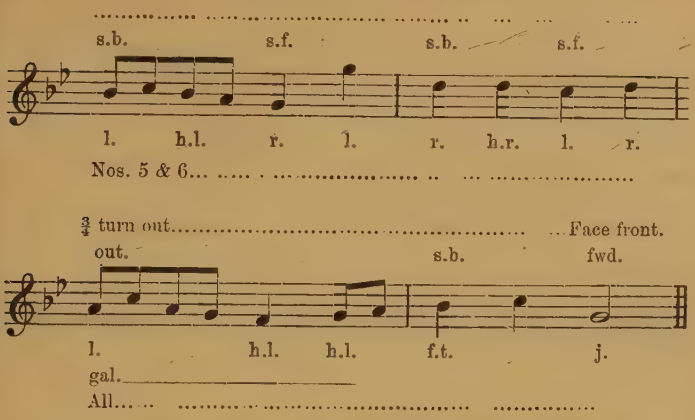
All.....

Face up.....



Nos. 1 & 2 only.....

Nos. 3 & 4.....



Even numbers reverse the feet. In every movement the dancers begin with outside feet.

CONSTANT BILLY (Double-Stick-Dance).

Each performer carries two sticks, one in each hand. The sticks should be eighteen inches long, rather less than an inch in diameter, and painted red, white and blue in spiral bands, half an inch wide, like a barber's pole. Throughout the dance the dancers hold their sticks at the ends.

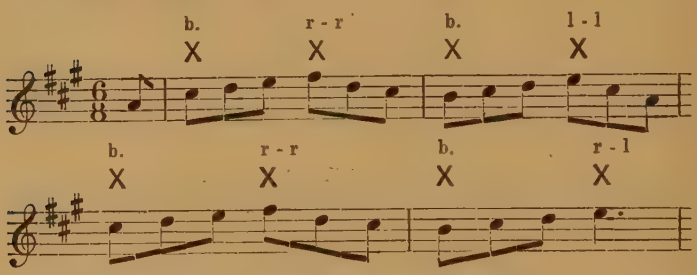
Once-to-Yourself.

The dancers stand in column, facing up, each crossing his sticks well above his head, right behind left. On the middle beat of the last bar each man strikes his right stick against the left; the arms are then lowered to the sides, the sticks hanging down.

The sticks are tapped, in the manner just described, on the middle beats of the fourth and eighth bars of A music, and of the eighth bar of B music, throughout the dance. When the sticks are not being actively used, the dancers lower their arms to their sides.

Stick-Tapping.

Partners face each other, stand still, and tap their sticks in the manner shown in the following diagram :—



At b, each dancer strikes his sticks together.

At r-r, partners tap right sticks.

At l-l, partners tap left sticks.

At r-l, odd numbers move their sticks apart, while even numbers bring their sticks together, the right sticks of one file striking the left sticks of the other.

THE MONKS' MARCH (Heel-and-toe Dance).

In this dance the Heel-and-toe step is substituted throughout for the ordinary 4/3 step. The Heel-and-toe step is described in the Foot-up, No. 6 (*see* p. 22).

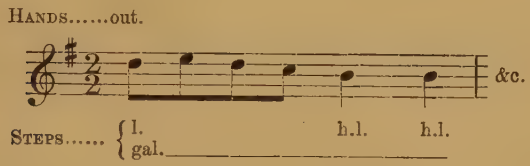
The Set, Face-to-face, Back-to-back, and Hey are danced in the same way as in "The Cuckoo's Nest" and other Sherborne dances (*see* pp. 27, 32, 35), but with the steps and hand-movements described in the Foot-up No. 6.

The Salute.

Bar 1. Nos. 1 and 6 salute with right hands (*see* p. 15).
,, 2. ,, 2 and 5 do the same.
,, 3. ,, 3 and 4 ,,
,, 4. ,, Partners.

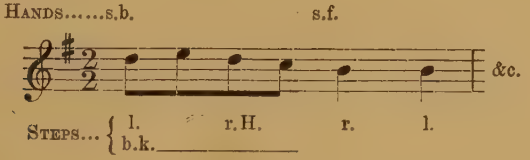
The Gallery.

The dancers perform in the same order as in the preceding movement, but "gallery," without turning round, instead of "saluting," thus :—



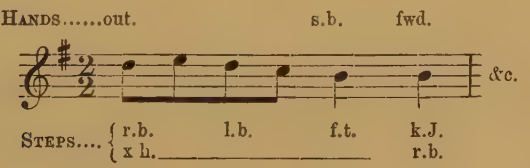
Half-Capers.

Corners and partners, in like order, dance the following steps in position :—



Uprights.

Same as before, but with the following steps and hand-movements :—

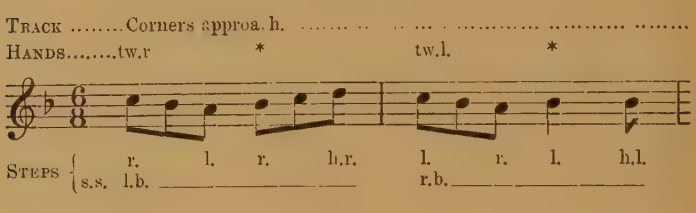


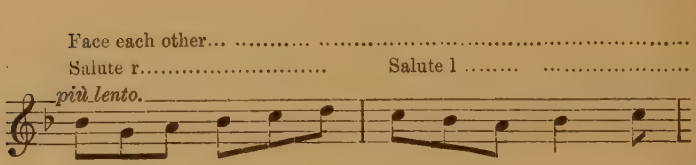
LADS A-BUNCHUN (Corner Dance).

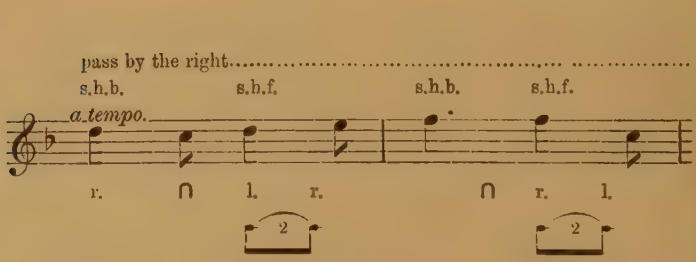
Corners with Salute.

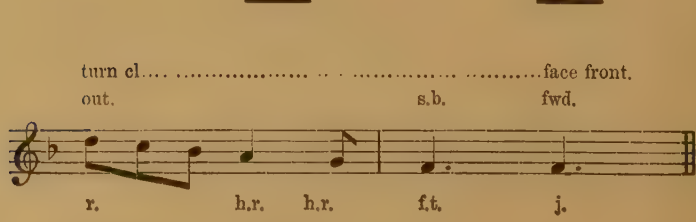
Nos. 1 and 6 cross over and change places in the following manner :—

Diagram A.



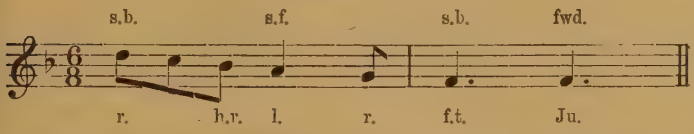






During the last two bars, the next pair of corners, Nos. 2 and 5, dance in position, as follows :—

DIAGRAM B.

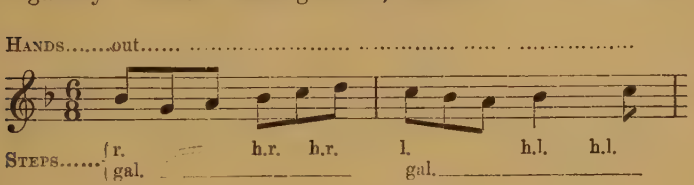


Nos. 2 and 5 now cross over and change places (diagram A), Nos. 3 and 4 dancing the last two bars (diagram B) in preparation for their corner movement.

While Nos. 3 and 4 are dancing the last two bars of their corner movement, the remaining four dancers perform the steps and hand-movements shown in diagram B.

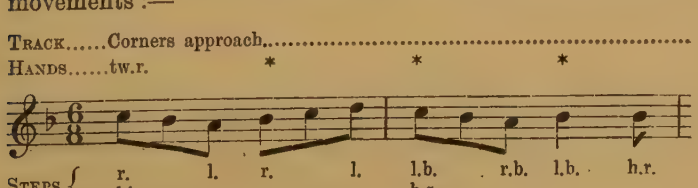
CORNERS WITH GALLERY.

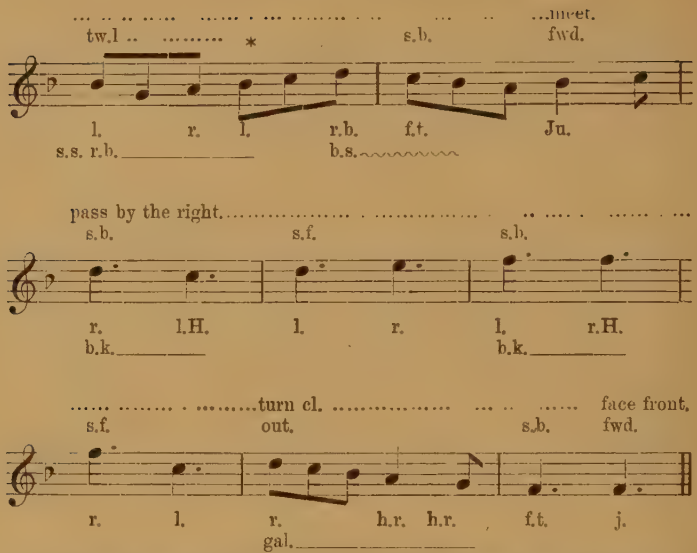
This is performed in the same way as the preceding evolution, except that corners, instead of "saluting," "gallery" without turning round, thus :—



CORNERS WITH HALF-CAPERS.

Corners as before, but with the following steps and hand-movements :—

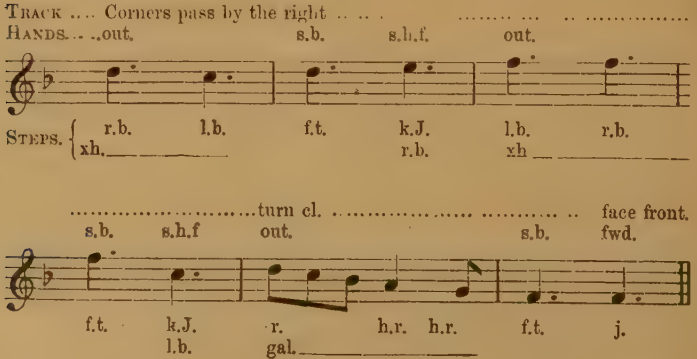




The Back-step in the second and third bars must be danced moving backward as little as possible.

Corners with Uprights.

The first four bars are danced in the same way as in the preceding evolution ; then as follows :—

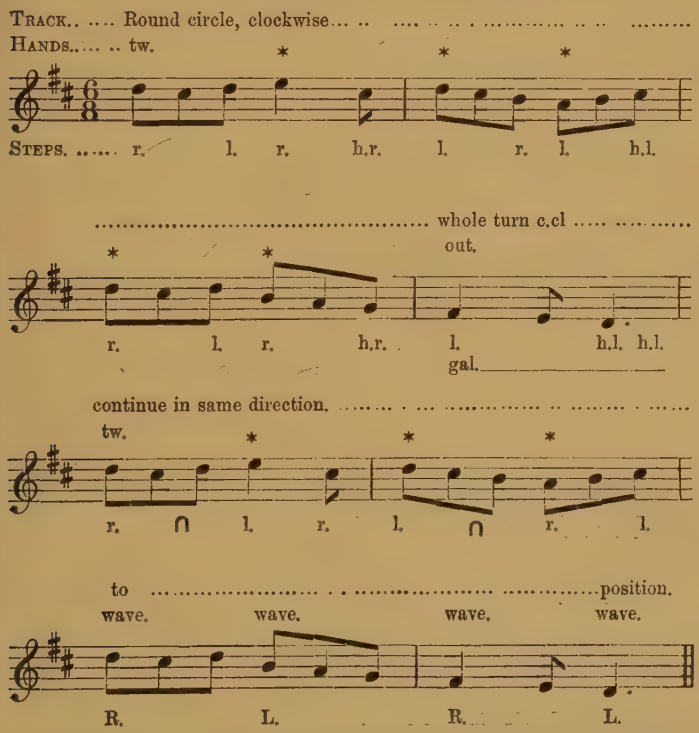

Track .... Corners pass by the right
Hands... ..out. s.b. s.h.f. out.
Steps. r.b. l.b. f.t. k.J. l.b. r.b.
xh. r.b. xh
...turn cl. face front.
s.b. s.h.f out. s.b. fwd.
f.t. k.J. l.b. r. h.r. h.r. f.t. j.
gal.

LONGBOROUGH MORRIS, OR HEY DIDDLE DIS.

(HANDKERCHIEF DANCE.)

This dance is used either as a Morris-off or a Morris-on.

When used as a Morris-off, the dancers stand in files, facing up, during Once-to-Yourself, of which they dance the last two bars (Once-to-Yourself, No. 3, p. 38), and then dance Whole-rounds two or more times, at the discretion of the Foreman, with the following steps and hand-movements :—


TRACK.. .... Round circle, clockwise... .. ..
HANDS..... .. tw.
STEPS. ..... r. l. r. h.r. l. r. l. h.l.
..... whole turn c.cl ....
out.
r. l. r. h.r. l. h.l. h.l.
gal.
continue in same direction. ....
tw.
r. ∩ l. r. l. ∩ r. l.
to ....position.
wave. wave. wave. wave.
R. L. R. L.

Upon the conclusion of the last of these movements, No. 1 breaks off in any direction he pleases, as in Green Garters (*see* Part iii., p. 55), waving farewell and "making his

obedience" to the audience, the rest following and imitating him in single file. They dance away to the same steps as in Whole-rounds, singing the following couplet:—

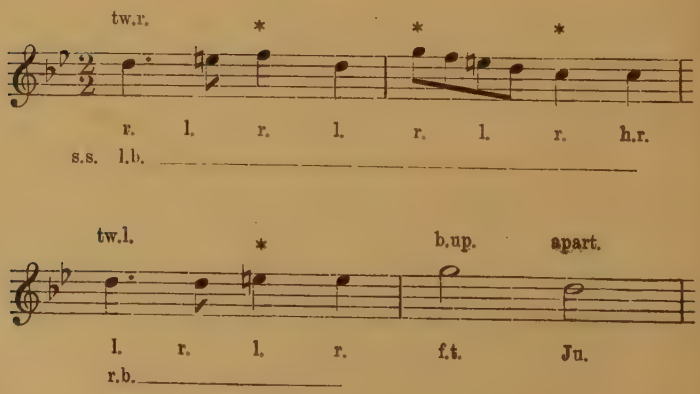
Hey diddle dis, my face you may kiss,
And away goes Longborough Morris.

When used as a Morris-on, the dancers dance on to the ground in single file, as above described, in the following order, Nos. 1, 3, 5, 2, 4 and 6. Upon arriving at their destination, Nos. 1, 3 and 5 halt, still keeping up the step, while Nos. 2, 4 and 6 move up to the right beside them. Standing in this position they continue dancing until the end of the strain, when they pause on the last caper. They are now in position to begin their first dance.

LONDON PRIDE (Handkerchief Dance).

Side Step.

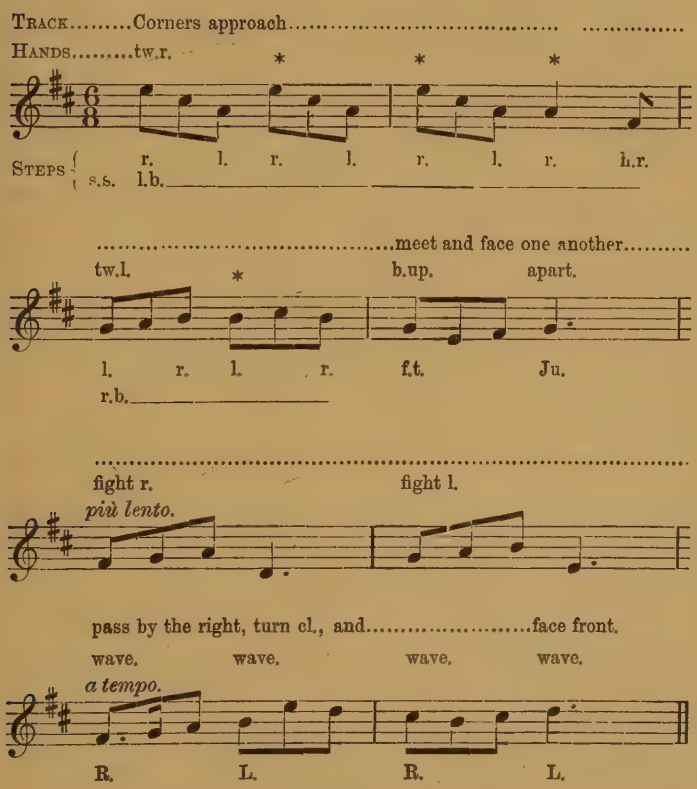
Partners stand in position, face each other and side-step, thus:—



SWAGGERING BONEY (Corner Dance).

Corners-and-Fight.

Corners cross over and change places in the usual way, but with the steps and hand-movements shown in the following diagram :—



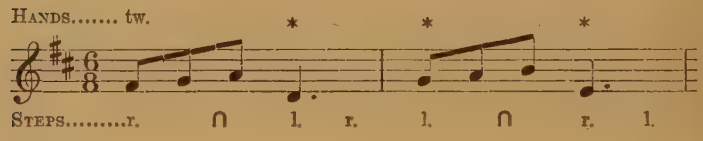
In the first half of the fifth bar the two dancers square up and on the middle beat of the bar strike out from the shoulder with the right arm, the clenched fist of each passing beside the left cheek of the other.

In the following bar they repeat the movement, but strike out with the left arm instead of the right.

The next pair of corners jump (Ju.), hands-apart, on the middle beat of the last bar.

Corners with Fore-Capers.

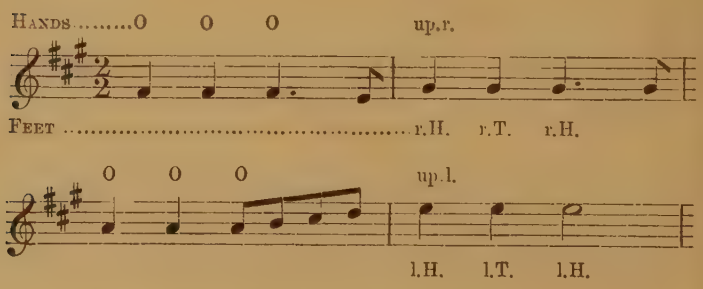
This is performed in the same way as the preceding evolution, except that, instead of "fighting" in the fifth and sixth bars, the two dancers face one another and dance as follows :—



YOUNG COLLINS (Handkerchief Dance).

Clap and Stamp.

Partners face one another and perform the following movements :—



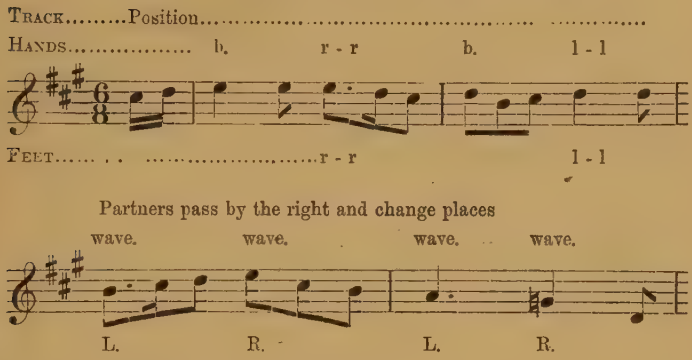
At O each dancer claps his hands together.

In the second bar each dancer stamps first with the heel of his right foot, then with the toe, and finally with the heel. In the fourth bar he repeats the operation with his left foot.

THE MAID OF THE MILL (Second Version).

(Handkerchief Dance.)

Partners Clap, Caper, and Change Places.



At b each dancer claps his hands.

At r—r, l—l (hands), partners clap right (or left) hands.

At r—r, l—l (feet), partners strike right (or left) feet together, sideways.

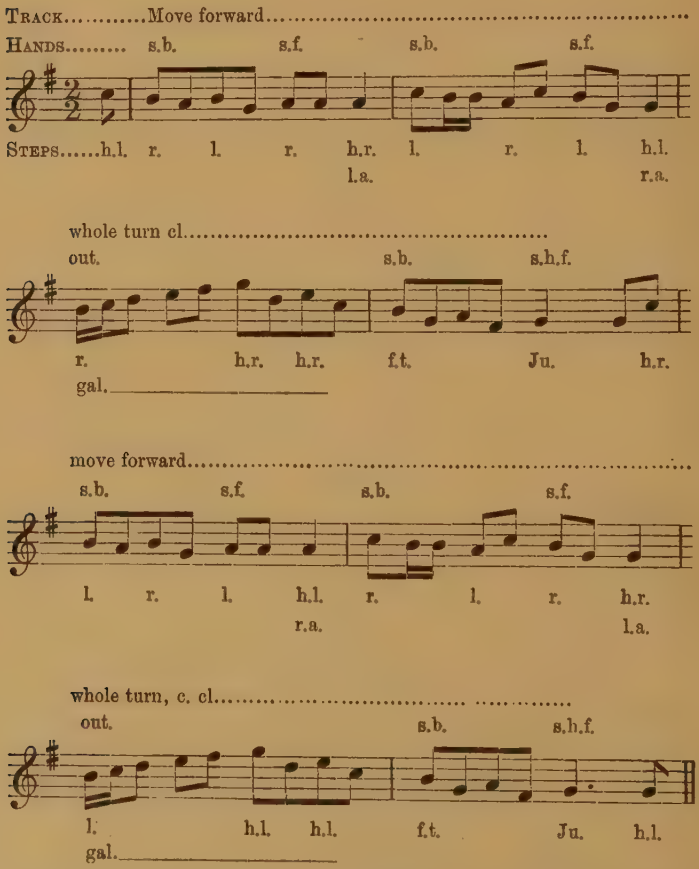
In the last two bars, partners cross over and change places, and get into position for the half-hey, which follows; that is, Nos. 1 and 2 face up, Nos. 5 and 6 face down, and Nos. 3 and 4 face front.

FIELD TOWN PROCESSIONAL MORRIS.

(Handkerchief Dance.)

The cake-and-sword bearer always led the procession. Then came the fiddler, followed by the six dancers, with the Foreman at their head, usually in single file (in the same order as in the Longborough Morris-on), but occasionally in pairs in column formation. The performers danced the 4/3 step with r.a. and l.a. (*see* Part iii, p. 26), every now and again interpolating a Gallery with whole turn, alternately clockwise

and counter-clockwise. There were no prescribed places in the tune for these turns, which were made whenever the Foreman set the example. The following scheme may, perhaps, be suggested :—

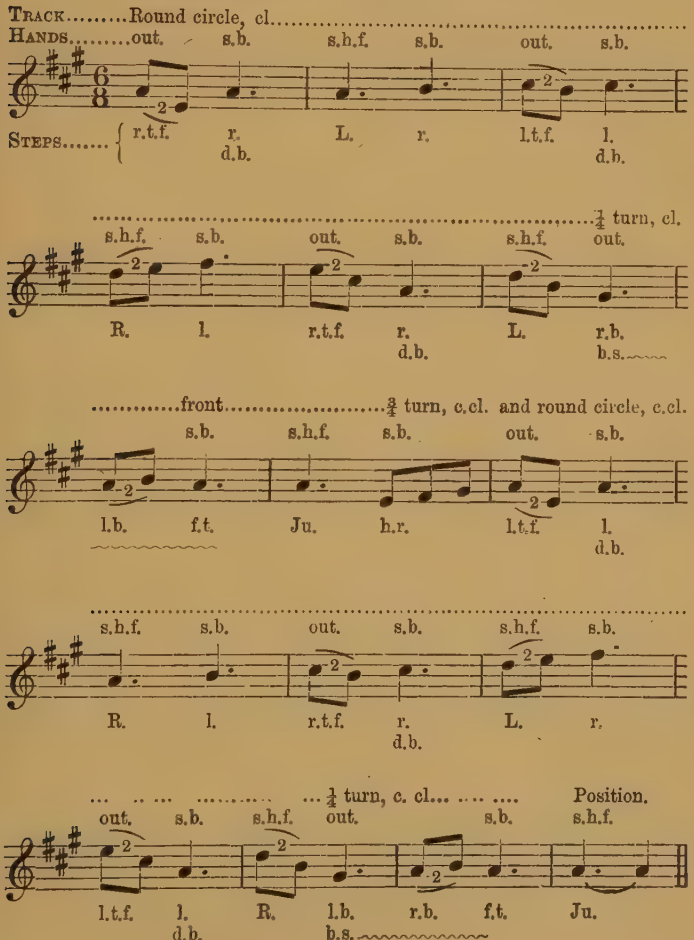


The same steps may be repeated in B music. If the dancers are in pairs, even numbers should reverse the feet and the turns.

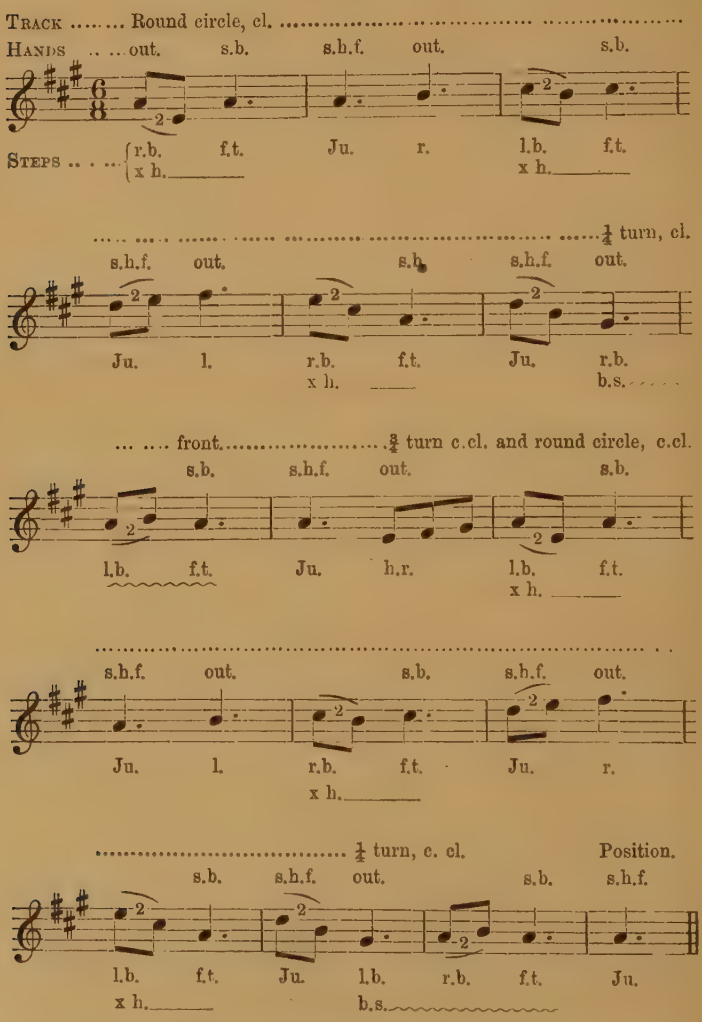
THE ROSE (Handkerchief Dance).

This was the dance with which the Field Town Morris men always began their programme.

Half-Rounds with Half-Capers.


Track.....Round circle, cl.....
Hands.....out. s.b. s.h.f. s.b. out. s.b.
Steps..... r.t.f. r. d.b. L. r. l.t.f. l. d.b.
.....¼ turn, cl.
s.h.f. s.b. out. s.b. s.h.f. out.
R. l. r.t.f. r. d.b. L. r.b. b.s.
.....front.....¾ turn, c.cl. and round circle, c.cl.
s.b. s.h.f. s.b. out. s.b.
l.b. f.t. Ju. h.r. l.t.f. l. d.b.
s.h.f. s.b. out. s.b. s.h.f. s.b.
R. l. r.t.f. r. d.b. L. r.
... ¼ turn, c. cl... Position.
out. s.b. s.h.f. out. s.b. s.h.f.
l.t.f. l. d.b. R. l.b. b.s. r.b. f.t. Ju.

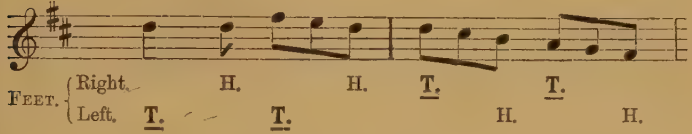
Half-Rounds with Full-Capers.


Track ..... Round circle, cl. .....
Hands .. .. out. s.b. s.b.f. out. s.b.
Steps .. . .. r.b. f.t. Ju. r. l.b. f.t.
x h. x h.
..... ¼ turn, cl.
s.b.f. out. s.b. s.b.f. out.
Ju. l. r.b. f.t. Ju. r.b.
x h. b.s.
... . front. ¾ turn c.cl. and round circle, c.cl.
s.b. s.b.f. out. s.b.
l.b. f.t. Ju. h.r. l.b. f.t.
x h.
s.b.f. out. s.b. s.b.f. out.
Ju. l. r.b. f.t. Ju. r.
x h.
¼ turn, c. cl. Position.
s.b. s.b.f. out. s.b. s.b.f.
l.b. f.t. Ju. l.b. r.b. f.t. Ju.
x h. b.s.

At f.t. the feet must be placed close together, and the jump made as far forward as possible.

HEEL-AND-TOE (Handkerchief Dance).

In this dance, instead of the ordinary Morris step, the following Heel-and-toe step is used :

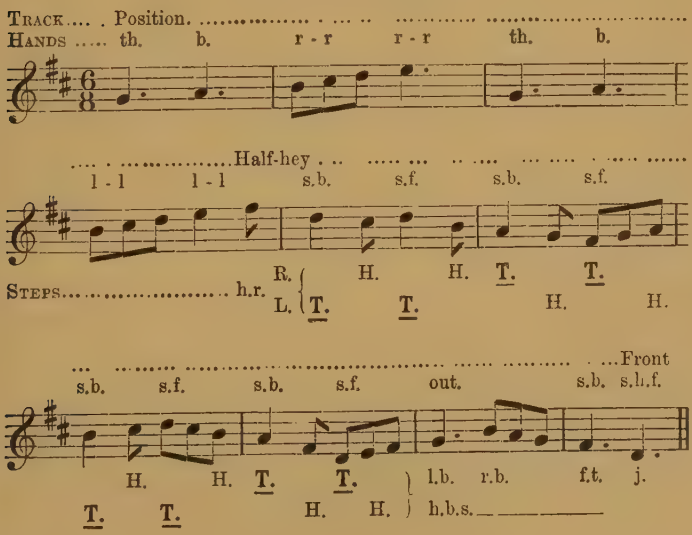


Half-Gip, Back-to-Back, and Half-Rounds.

These figures are danced in the usual way but to the steps and hand-movements described in Foot-up No. 8 (*see* p. 24). In Half-gip and Back-to-back, the performers dance backwards to places in bars 5 and 6, and in bars 11 and 12.

In Half-rounds they move round the circle for four bars instead of two, before turning.

Clap and Half-Hey.


Track.... Position.
Hands ..... th. b. r - r r - r th. b.
Half-hey
1 - 1 1 - 1 s.b. s.f. s.b. s.f.
Steps..... h.r. R. H. H. T. T.
L. T. T. H. H.
Front
s.b. s.f. s.b. s.f. out. s.b. s.h.f.
H. H. T. T. l.b. r.b. f.t. j.
T. T. H. H. h.b.s.

At th. each man slaps his right thigh with right hand, and left thigh with left hand.

At b each man claps his hands.

At r-r partners strike right hands.

At l-l partners strike left hands.

In bars 5 to 10, Nos. 2, 4 and 5 reverse the feet.

In the repetition, partners first strike with left hands and then with right. In Bars 5 to 10, Nos. 1, 3 and 6 reverse the feet.

Elbows and Half-Hey.

Nos. 1, 2, 3 and 4 face up, Nos. 5 and 6 down. Standing thus all slap thighs and clap hands as in the first bar of the preceding movement. On the first beat of the second bar, partners crook inside elbows at each other, resting their fists on the chest level with, and a little outside, the breast. The position is similar to that of akimbo, except that the hand rests on the chest instead of on the hip.

At the end of the second bar all make a half-turn outward and face in the opposite direction, *i.e.*, Nos. 1, 2, 3 and 4 down, and Nos. 5 and 6 up. They then repeat these movements in the following two bars.

The Half-hey is then danced as in the last movement, Nos. 1, 2, 3 and 4 finishing the figure facing down and Nos. 5 and 6 facing up.

The above movements are then repeated in the reverse.

Nod and Half-Hey.

This is performed in the same way as the preceding movement, partners, instead of pointing elbows, bending their heads sideways toward each other.

Hands-Up and Half-Hey.

This is the same as the two preceding evolutions except that partners raise right arms erect on the first beat of the second bar, and left arms on the first beat of the fourth bar.

In the repetition, left arms are raised first.

BOBBY AND JOAN (Stick Dance).

Each dancer carries a stick in his right hand. The sticks should be from two to two-and-a-half feet in length, nearly as thick as a broom-stick, and painted red, white and blue in spiral bands, like a barber's pole, leaving a four-inch space in the middle unpainted.

The sticks are held in the middle except when they are raised above the head in Stick-tapping, presently to be described.

On the middle beats of the fourth and eighth bars of A music, and of the eighth bar of B music, partners always tap sticks. Preparatory to striking they wave their sticks from side to side three times, on the first and middle beats of the preceding bar and on the first beat of the following one, moving them first to the right, then to the left, and finally to the right.

When the sticks are not being used the dancers lower their arms to their sides and hold their sticks horizontally.

Stick-Tapping.

Odd numbers hold their sticks at each end, turn their backs upon their partners by making a half-turn counter-clockwise, and raise their sticks, horizontally, high above their heads. On the middle beat of the first bar, even numbers strike their partners' sticks.

This movement is repeated in the second bar, even numbers making a half-turn clockwise and holding up their sticks to be struck by their partners.

Partners now quickly face one another, hold their sticks in the middle, hands at chin level, and strike the butt-ends together on the first beats of the third and fourth bars, and the tips on the middle beats of the same bars. To do this the butt-end of the stick is inclined forward, and the wrist sharply twisted clockwise on the first beat of each bar; while the tip is swung forward and the wrist twisted counter-clockwise on the second beat.

BANKS OF THE DEE (Handkerchief Dance).

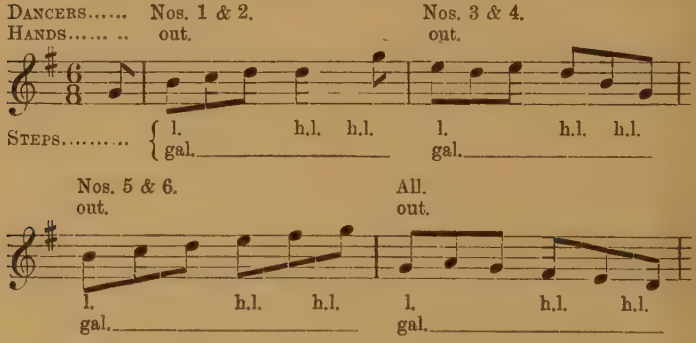
Raise Hands in Column.

The dancers stand still in column formation, facing up. On the middle beat of the first bar Nos. 1 and 2 raise both arms erect, and then lower them to their sides. On the middle beats of the two following bars the second and third pairs do the same; while on the middle beat of the fourth bar the action is performed by all the dancers.

In the repeat, the dancers face down and raise their arms as before, but in the reverse order.

Gallery in Column.

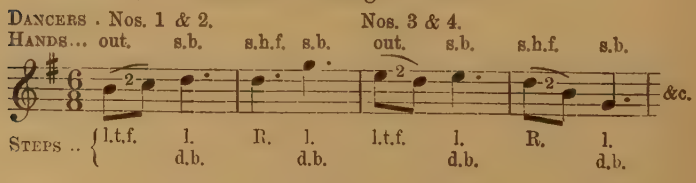
As in previous movement, except that the dancers, instead of raising their arms, Gallery, without turning round, thus:—



In the repeat the order is reversed, and the dancers Gallery on the right foot instead of the left.

Half-Capers in Column.

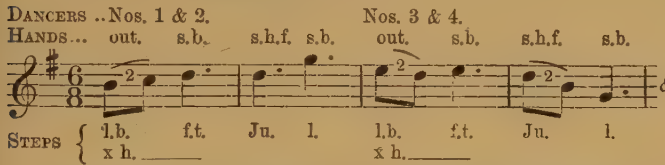
As before, the dancers dancing as follows:—



The Caper at the beginning of every other bar is made forward. The footing in the diagram is that of the odd numbers; even numbers reverse the feet.

Full-Capers in Column.

As before, to the following steps :—

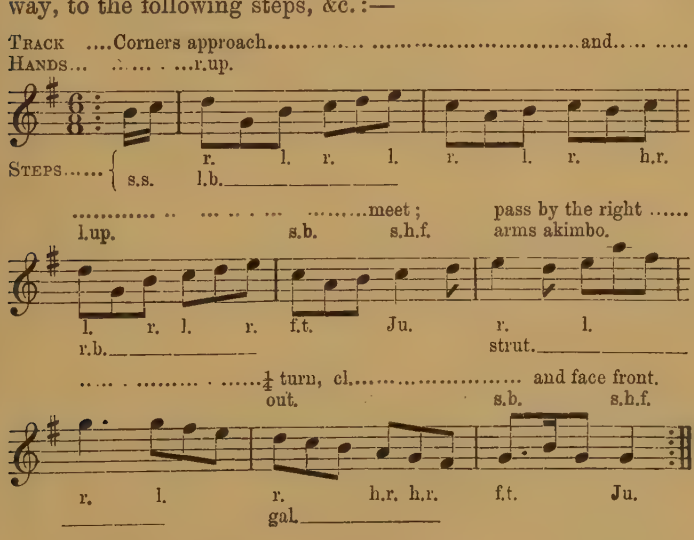


These steps are danced in a stationary position. The footing in the diagram is that of the odd numbers; even numbers reverse the feet.

DEAREST DICKY (Corner Dance).

Corners with Strutting.

Nos. 1 and 6 cross over and change places, in the usual way, to the following steps, &c. :—


Track ....Corners approach..... .....and..... .....
Hands... ....r.up.
r. l. r. l. r. l. r. h.r.
Steps..... { s.s. l.b.
.....meet; pass by the right .....
l.up. s.b. s.h.f. arms akimbo.
l. r. l. r. f.t. Ju. r. l.
r.b. strut.
.... ½ turn, cl..... and face front.
out. s.b. s.h.f.
r. l. r. h.r. h.r. f.t. Ju.
gal.

In "strutting" the performers walk, arms akimbo, in a jaunty manner, raise their feet well off the ground, and take short, decided steps.

The footing is that of the odd numbers; even numbers reverse the feet.

Nos. 1 and 6 then return to places in the same manner. In the last two bars Nos. 2 and 5 dance Once-to-yourself, No. 4 (*see* p. 38).

Nos. 2 and 5 now cross over and return in the manner above described, Nos. 3 and 4 dancing Once-to-yourself, No. 4, in the last two bars.

Nos. 3 and 4 then cross over and return in like manner, the rest dancing Once-to-yourself, No. 4, in the two concluding bars.

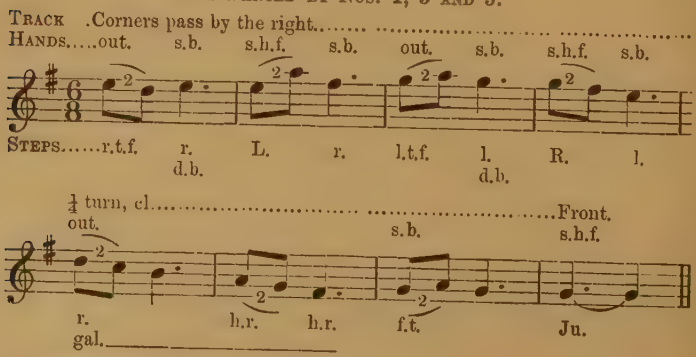
Corners with Capers.

As in previous movement, the dancers capering instead of strutting, in the fifth and sixth bars.

Corners with Half-Capers.

The first four bars as in the last two evolutions; then as follows:—

As Danced by Nos. 1, 3 and 5.

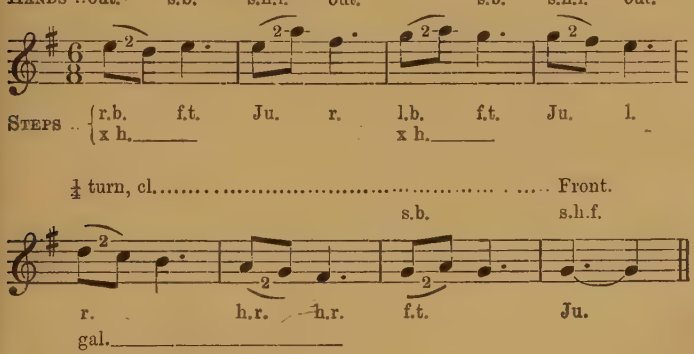

Track .Corners pass by the right.....
Hands.....out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.
Steps.....r.t.f. r. d.b. L. r. l.t.f. l. d.b. R. l.
¼ turn, cl.....Front.
out. s.b. s.h.f.
r. gal. h.r. h.r. f.t. Ju.

Even numbers reverse the feet.

Corners with Full-Capers.

As in the last evolution, the concluding bars being danced as follows :—

As Danced by Nos. 1, 3 and 5.


Track....Corners pass by the right.....
Hands ..out. s.b. s.h.f. out. s.b. s.h.f. out.
Steps .. r.b. f.t. Ju. r. l.b. f.t. Ju. l.
x h. x h.
¼ turn, cl..... Front.
s.b. s.h.f.
r. h.r. h.r. f.t. Ju.
gal.

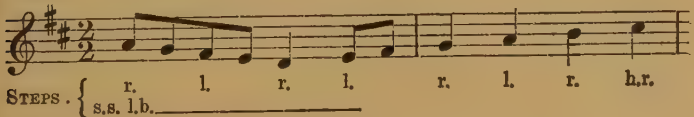
Even numbers reverse the feet.

STEP-BACK (Handkerchief Dance).

In the Once-to-Yourself, Foot-up, Hey, Half-gip, Back-to-back, and Half-rounds of this dance, four Steps-back are to be substituted for the two Hop-back-steps, Feet-together, and Jump (*see* last two bars in the following music diagram).

Side-Step.

All stand in position, facing front, and dance as follows :—



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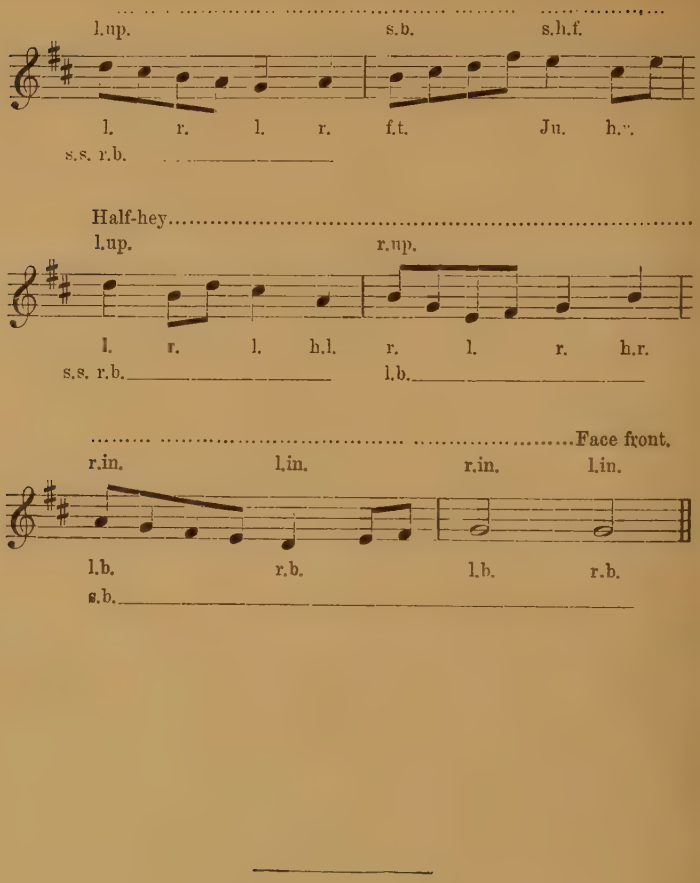

l.up.
s.b.
s.h.f.
l. r. l. r. f.t. Ju. h.r.
s.s. r.b.
Half-hey
l.up.
r.up.
l. r. l. h.l. r. l. r. h.r.
s.s. r.b.
l.b.
Face front.
r.in. l.in. r.in. l.in.
l.b. r.b. l.b. r.b.
s.b.

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
	THE OLD WOMAN TOSSED UP IN A BLANKET. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 1 (*see* p. 37).	Column.
A1.	Foot-up No. 5 (*see* p. 21).	Column to Front.
B1.		
1 to 4.	Side-step (*see* p. 39).	Front.
5 to 8.	Half-hey No. 4 (*see* p. 35).	Column to Front.
B2.	Same as **B1**, to places.	Front and Column.
A1. (2nd time).	Set (*see* p. 27).	Front.
B1. and **B2.** (2nd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (3rd time).	Face-to-face (*see* p. 27).	Front.
B1. and **B2.** (3rd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 2 (*see* p. 32).	Front.
B1. and **B2.** (4th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 2 (*see* p. 32).	Ring.
B1. and **B2.** (5th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A2.	Whole-hey No. 4, and Caper-out, (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE CUCKOO'S NEST. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 1 (*see* p. 37).	Column.
A1.	Foot-up No. 5 (*see* p. 21), ending in column, facing down.	Column.
B1. and **B2.**	Caper in Column (*see* p. 39).	Column to Front.
A1. (2nd time).	Set (*see* p. 27), ending in column, facing down.	Front to Column.
B1. and **B2.** (2nd time)	Caper in Column.	Column to Front.
A1. (3rd time).	Face-to-face (*see* p. 27), ending in column, facing down.	Front to Column.
B1. and **B2.** (3rd time).	Caper in Column.	Column to Front.
A1. (4th time).	Back-to-back No. 2 (*see* p. 32).	Front to Column.
B1. and **B2.** (4th time).	Caper in Column.	Column to Front.
A1. (5th time).	Half-rounds No. 2 (*see* p. 32), ending in column, facing down.	Ring to Column.
B1. and **B2.** (5th time).	Caper in Column.	Column.
A2.	Whole-hey No. 4, and Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	CONSTANT BILLY.* (DOUBLE-STICK DANCE.)	
Once-to-yourself.	No. 1 (*see* p. 41).	Column.
A1. **B1.**	Foot-up No. 5 (*see* p. 21).	Column to Front.
1 to 4.	Stick-tapping (*see* p. 42).	Front.
5 to 8.	Half-hey No. 4 (*see* p. 35).	Column to Front.
9 to 16.	Stick-tapping and Half-hey as above.	Front and Column.
A1. (2nd time).	Set (*see* p. 27).	Front.
B1. (2nd time).	Same as **B1**, 1st time.	Front and Column.
A1. (3rd time).	Face-to-face (*see* p. 27).	Front.
B1. (3rd time).	Same as **B1**, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 2 (*see* p. 32).	Front.
B1. (4th time).	Same as **B1**, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 2 (*see* p. 32).	Ring.
B1. (5th time).	Same as **B1**, 1st time.	Front and Column.
A2.	Whole-hey No. 4, and Caper-out (*see* p. 37).	Column.

* For the music to this dance *see* Morris Dance tunes, Set I., p. 47. Play A and B, five times, and A2 once.

MUSIC.	MOVEMENTS.	FORMATION.
	THE MONKS' MARCH. (HEEL-AND-TOE DANCE.)	
Once-to-yourself.	No. 2 (*see* p. 38).	Column.
A1.	Foot-up No. 6 (*see* p. 22).	Column to Front.
B1. 1 to 4.	The Salute (*see* p. 42).	Front.
5 to 8.	Half-hey (*see* p. 42).	Column.
B2.	The same again.	Front and Column.
A1. (2nd time).	Set (*see* p. 42).	Front.
B1. (2nd time).	The Gallery (*see* p. 43) and Half-hey.	Front and Column.
B2. (2nd time).	The same again to places.	Front and Column.
A1. (3rd time).	Face-to-face (*see* p. 42).	Front.
B1. (3rd time).	Half-capers (*see* p. 43) and Half-hey.	Front and Column.
B2. (3rd time).	Same again to places.	Front and Column.
A1. (4th time).	Back-to-back (*see* p. 42).	Front.
B1. (4th time).	Uprights (*see* p. 43) and Half-hey.	Front and Column.
B2. (4th time).	Same again to places.	Front and Column.
A2.	Whole-hey (*see* p. 42) and Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	LADS A-BUNCHUN. (Corner Dance.)	
Once-to-yourself.	No. 1 (*see* p. 37).	Column.
A1.	Foot-up No. 5 (*see* p. 21).	Column to Front.
B1. (3 times).	Corners with Salute (*see* p. 44).	Column.
A1. (2nd time).	Half-rounds No. 2 (*see* p. 32).	Ring.
B1. (3 times).	Corners with Salute to places.	Column.
A1. (3rd time).	Half-rounds No. 2.	Ring.
B1. (3 times).	Corners with Gallery (*see* p. 45).	Column.
A1. (4th time).	Half-rounds No. 2.	Ring.
B1. (3 times).	Corners with Gallery to places.	Column.
A2.	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Half-capers (*see* p. 45).	Column.
A2. (2nd time).	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Half-capers to places.	Column.
A2. (3rd time).	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Uprights (*see* p. 46).	Column.
A2. (4th time).	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Uprights to places.	Column.
A3.	Whole-hey No. 4, and Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	LONDON PRIDE. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 3 (*see* p. 38).	Column.
A1.	Foot-up No. 7 (*see* p. 23).	Column to Front.
B1. 1 to 4.	Side-step (*see* p. 48).	Front.
5 to 8.	Half-hey No. 5 (*see* p. 36).	Column to Front.
B2.	Same as **B1** to places.	Front and Column.
A1. (2nd time).	Half-gip No. 2 (*see* p. 29).	Front.
B1. and **B2.** (2nd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (3rd time).	Whole-gip No. 2 (*see* p. 31).	Front.
B1. and **B2.** (3rd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 3 (*see* p. 32)	Front.
B1. and **B2.** (4th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 3 (*see* p. 33).	Ring.
B1. and **B2.** (5th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A2.	Whole-hey, No. 5, and Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	SWAGGERING BONEY. (CORNER DANCE.)	
Once-to-yourself.	No. 3 (*see* p. 38).	Column.
A1.	Foot-up No. 7 (*see* p. 23).	Column to Front.
B. (with repeats).	Corners-and-fight (*see* p. 49).	Column.
A1. (2nd time).	Half-rounds No. 3 (*see* p. 33).	Ring.
B. (2nd time, with repeats).	Corners-and-fight to places.	Column.
A1. (3rd time).	Half-rounds No. 3.	Front.
B. (3rd time, with repeats).	Corners with Fore-capers (*see* p. 50).	Column.
A1. (4th time).	Half-rounds No. 3.	Ring.
B. (4th time, with repeats).	Corners with Fore-capers to places.	Column.
A1. (5th time).	Half-rounds No. 3.	Ring.
B. (5th time, with repeats).	Corners-and-fight (*see* p. 49).	Column.
A1. (6th time).	Half-rounds No. 3.	Ring.
B. (6th time, with repeats).	Corners-and-fight to places.	Column.
A2.	Whole-hey No. 5, and Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	YOUNG COLLINS. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 3 (*see* p. 38).	Column.
A1.	Foot-up No. 7 (*see* p. 23).	Column to Front.
B1. 1 to 4.	Clap-and-stamp (*see* p. 50).	Front.
5 to 8.	Half-hey No. 5 (*see* p. 36).	Column to Front.
B2.	Same as **B1** to places.	Front and Column.
A1. (2nd time).	Half-gip No. 2 (*see* p. 29).	Front.
B1. and **B2.** (2nd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (3rd time).	Whole-gip No. 2 (*see* p. 31).	Front.
B1. and **B2.** (3rd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 3 (*see* p. 32).	Front.
B1. and **B2.** (4th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 3 (*see* p. 33).	Ring.
B1. and **B2.** (5th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A2.	Whole-hey No. 5, and Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE MAID OF THE MILL* (2nd version). (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 3 (*see* p. 38).	Column.
A1.	Foot-up No. 7 (*see* p. 23).	Column to Front.
B1. 1 to 4.	Partners clap and change places (*see* p. 51).	
5 to 8.	Half-hey No. 5 (*see* p. 36).	Column to Front.
B2.	Same as **B1** to places.	Front and Column.
A1. (2nd time).	Half-gip No. 2 (*see* p. 29).	Front.
B1. and **B2.** (2nd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (3rd time).	Whole-gip No. 2 (*see* p. 31).	Front.
B1. and **B2.** (3rd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 3 (*see* p. 32).	Front.
B1. and **B2.** (4th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 3 (*see* p. 33).	Ring.
B1. and **B2.** (5th time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A2.	Whole-hey No. 5, and Caper-out (*see* p. 37).	Column.

* For the music to this dance, *see Morris Dance Tunes* Set 5, p. 118 or p. 120.

MUSIC.	MOVEMENTS.	FORMATION.
	THE ROSE. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 4 (*see* p. 38).	Column.
A1.	Half-rounds No. 4 (*see* p. 34).	Ring.
B1.	Whole-hey No. 6 (*see* p. 36).	Column to Front.
A2.	Half-rounds with Half-capers (*see* p. 53).	Ring.
B2.	Whole-hey No. 6.	Column to Front.
A2. (2nd time).	Half-rounds with Full-capers (*see* p. 54).	Ring.
B2.	Whole-hey, No. 6, with Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	HEEL-AND-TOE. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (*see* p. 38).	Column.
A.	Foot-up No. 8 (*see* p. 24).	Column to Front.
B1.	Clap and Half-hey (*see* p. 55).	Front and Column.
B2.	Same as **B1**, to places.	Front and Column.
A. (2nd time).	Half-gip (*see* p. 55).	Front.
B1. and **B2.** (2nd time).	Elbows and Half-hey, repeated (*see* p. 56).	Column to Front.
A. (3rd time).	Back-to-back (*see* p. 55).	Front.
B1. and **B2.** (3rd time)	Nod and Half-hey, repeated, (*see* p. 56).	Column to Front.
A. (4th time).	Half-rounds (*see* p. 55).	Ring.
B1. and **B2.** (4th time).	Hands-up and Half-hey, repeated (*see* p. 56). At the end of the second Half-hey the dancers finish in column, facing up, and on the second beat of the last bar, stoop down with straight legs, the arms depending vertically.	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	BOBBY AND JOAN. (Stick Dance.)	
Once-to-yourself.	No. 4 (*see* p. 38).	Column.
A.	Foot-up No. 9 (*see* p. 25).	Column to Front.
B1.		
1 to 4.	Stick-tapping (*see* p. 57).	Front.
5 to 8.	Half-hey No. 6 (*see* p. 36).	Column to Front.
B2.	Same as **B1**, to places.	Front and Column.
A. (2nd time).	Half-gip No. 3 (*see* p. 29).	Front.
B1. (2nd time).	Stick-tapping and Half-hey No. 6.	Front and Column.
B2. (2nd time).	Same as **B1**, to places.	Front and Column.
A. (3rd time).	Back-to-back No. 4 (*see* p. 32).	Front.
B1. (3rd time).	Stick-tapping and Half-hey No. 6.	Front and Column.
B2. (3rd time).	Same as **B1**, to places.	Front and Column.
A. (4th time).	Half-rounds No. 4 (*see* p. 34).	Ring.
B1 (4th time).	Stick-tapping and Half-hey No. 6	Front and Column.
B2. (4th time).	Same as **B1**, to places, with Caper-out in final Half-hey (*see* p. 37). Partners strike and cross their sticks well above their heads on the last caper.	Front to Column

MUSIC.	MOVEMENTS.	FORMATION.
	BANKS OF THE DEE. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (*see* p. 38).	Column.
A1.	Foot-up No. 9 (*see* p. 25), finishing in column, facing up.	Column.
B1. 1 to 4.	Raise Hands in Column (*see* p. 58).	Column.
5 to 8.	Half-hey No. 6 (*see* p. 36), finishing in column, facing up.	Column.
B2.	Same as **B1,** to places, facing front.	Column to Front.
A1. (2nd time).	Half-gip No. 3 (*see* p. 29), finishing in column, facing up.	Front to Column.
B1. (2nd time).	Gallery in Column (*see* p. 58), and Half-hey No. 6, ending in column.	Column.
B2. (2nd time).	Same as **B1,** facing front at finish.	Column to Front.
A2.	Back-to-back No. 4 (*see* p. 32), finishing in column, facing up.	Front to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	BANKS OF THE DEE. (HANDKERCHIEF DANCE.) (*Continued*).	
B3. 1 to 8.	Half-capers in Column (*see* p. 58).	Column.
9 to 12.	Half-hey No. 6 (*see* p. 36), ending in column, facing up.	Column.
B4.	Same as **B3,** to places.	Column.
A2. (2nd time).	Half-rounds No. 4 (*see* p. 34), ending in column, facing up.	Ring to Column.
B3. (2nd time).	Full-capers in Column (*see* p. 59), and Half-hey No. 6, ending in column.	Column.
B4. (2nd time).	Full-capers in Column and Half-hey with Caper-out (*see* p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	DEAREST DICKY. (CORNER DANCE.)	
Once-to-yourself.	No. 4 (*see* p. 38).	Column.
A1. (with repeat).	Foot-up No. 10 (*see* p. 26).	Column to Front.
B1. (1st and 2nd times).	Nos. 1 and 6, Corners with strutting (*see* p. 59).	Column.
B1. (3rd and 4th times).	Nos. 2 and 5, Corners with strutting (*see* p. 59).	Column.
B1. (5th and 6th times).	Nos. 3 and 4, Corners with strutting (*see* p. 59).	Column.
A1. (with repeat).	Half-gip No. 4 (*see* p. 30).	Front.
B1. (6 times).	Corners with Capers (*see* p. 60), as in **B1**, 1st time.	Column.
A2. (with repeat).	Back-to-back No. 5 (*see* p. 32).	Front.
B2. (6 times).	Corners with Half-capers (*see* p. 60)	Column.
A2. (with repeat).	Half-rounds No. 5 (*see* p. 34).	Ring.
B2. (6 times).	Corners with Full-capers (*see* p. 61). In last bar all face up in Column and pause on the Jump.	Column.

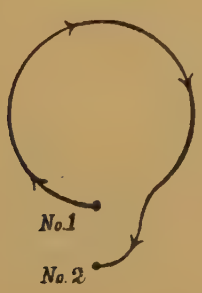
MUSIC.	MOVEMENTS.	FORMATION.
	STEP-BACK. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (*see* pp. 38 and 61).	Column.
A1.	Foot-up No. 10 (*see* pp. 26 and 61).	Column to Front.
B1. 1 to 4.	Side-Step (*see* p. 61).	Front.
5 to 8.	Half-hey No. 6 (*see* pp. 36 and 61).	Column to Front.
B2.	Same as **B1**, to places.	Front and Column.
A1. (2nd time).	Half-gip No. 4 (*see* pp. 30 and 61).	Front.
B1. and **B2.** (2nd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A1. (3rd time).	Back-to-back No. 5 (*see* pp. 32 and 61).	Front.
B1. and **B2.** (3rd time).	Same as **B1** and **B2**, 1st time.	Front and Column.
A2.	Half-rounds No. 5 (*see* pp. 34 and 61), with Caper-out, facing up in Column, in last two bars (*see* p. 37).	Ring, Front & Column.

MORRIS JIGS.

The two Sherborne jigs "I'll go and enlist for a sailor" and "The Sherborne Jig," are danced in the following way.

During Once-to-yourself both performers face the audience, the second dancer standing three or more feet behind the leader. The latter then performs the first figure. Upon its completion the second dancer repeats the figure, moving forward in the first few bars into the position just vacated by the leader. Meanwhile, the first dancer, instead of standing still and resting, walks or dances round in a circle, clockwise, between the second dancer and the audience (*see* diagram), so ordering his track and regulating his pace that he finishes at a point immediately behind his comrade. This, when prescribed steps are used, is called the "Dance-round."

The second dancer now walks or dances round, in the manner just described, while the leader is performing the next section, and this procedure is continued up to the final Foot-up, which is danced by both performers face to face. Consequently, after the initial Foot-up by the leader, both dancers will be continuously engaged throughout the jig.

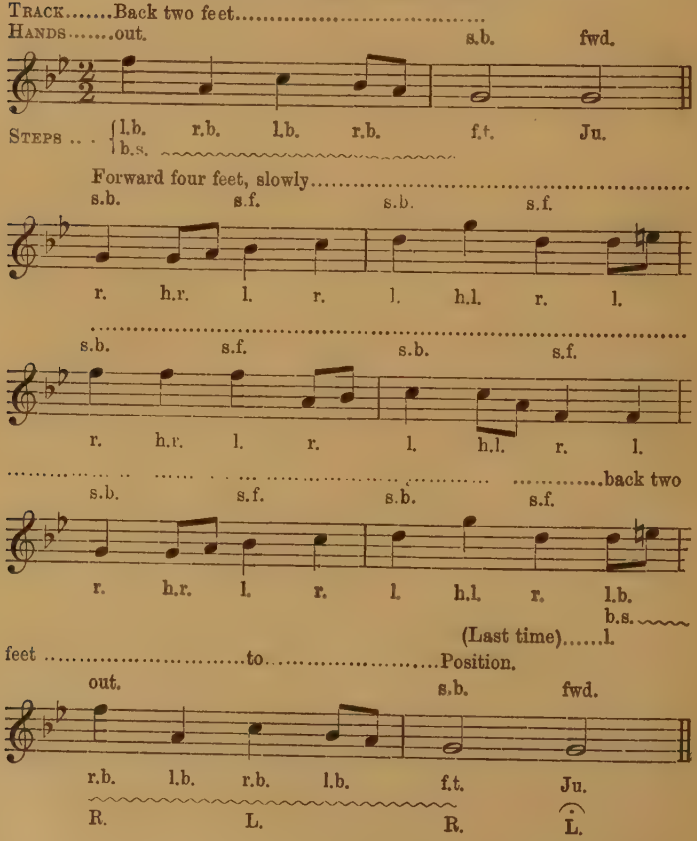


When, instead of dancing round, the dancer simply walks, he should swagger round, lazily swinging his arms backward and forward, dragging one foot behind the other, and occasionally interpolating a step, caper, or galley.

If the jig is performed by one dancer only, the performer dances or walks round, in the manner above described, after each figure, while the musician repeats the music.

I'LL GO AND ENLIST FOR A SAILOR.

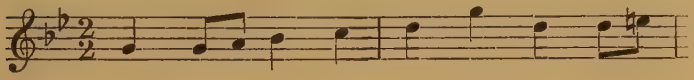
Once-to-Yourself and Foot-Up.



Dance-Round, No. 1.

Track..... Round circle, cl.....

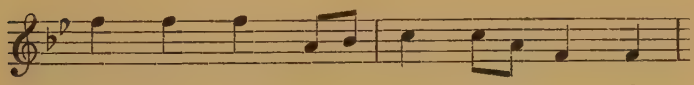
Hands.....s.b. s.f. s.b. s.f.



Steps.....r. h.r. l. r. l. h.l. r. l.

....

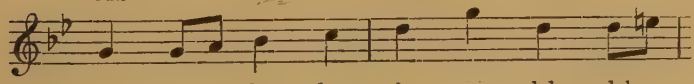
s.b. s.f. s.b. s.f.



r. h.r. l. r. l. h.l. r. l.

Turn, cl.....Turn, c. cl.....

out. out.

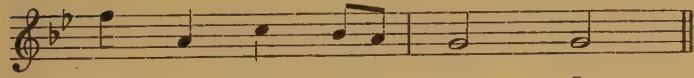


r. h.r. h.r. l. h.l. h.l.

gal._____ gal._____

Adjust position behind other dancer.

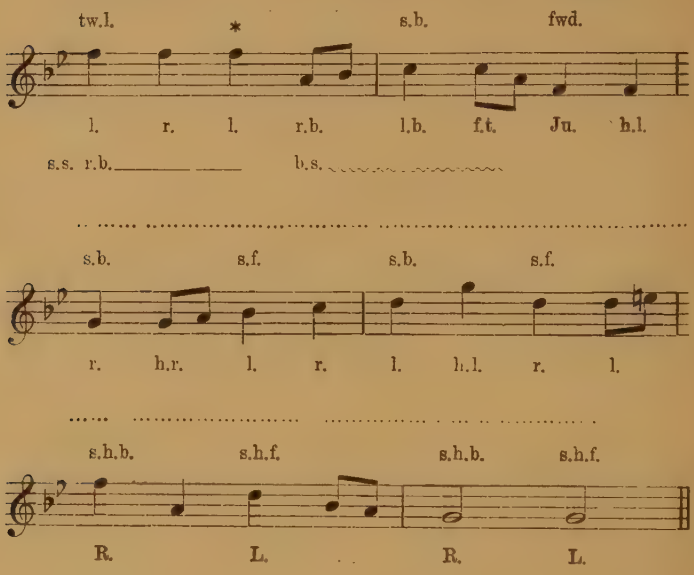
out. s.b. fwd.



r.b. l.b. r.b. l.b. f.t. Ju.

b.s.~~~

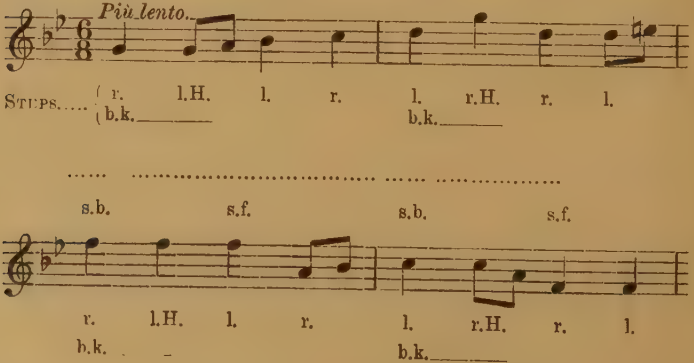
advance to left.....back.....to.....Position.



Half-Capers.

Track.....Position.....

Hands.....s.b. s.f. s.b. s.f.



.....whole turn, c. cl.....

s.b. s.f. out.

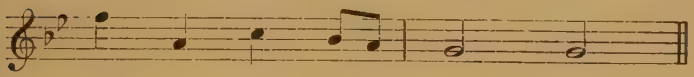
Tempo primo.

r. h.r. l. r. l. h.l. h.l.

gal.

Position.....

s.h.b. s.h.f. s.h.b. s.h.f.



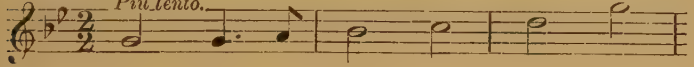
R. L. R. L.

Uprights.

Track.....Position.....

Hands.....out. s.b. fwd. out.

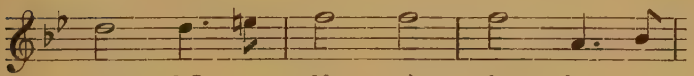
Più lento.



Steps.... { l.b. r.b. f.t. k.J. r.b. l.b.
x h. r.b. x h.

.....

s.b. fwd. out. s.b. fwd.

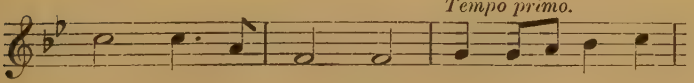


f.t. k.J. l.b. r.b. f.t. k.J.
l.b. x h. r.b.

.....

out. s.b. fwd. s.b. s.f.

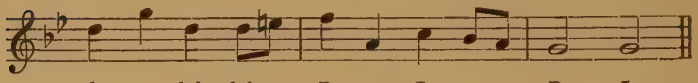
Tempo primo.



r.b. l.b. f.t. k.J. r. h.r l. r.
xh. l.b.

Whole turn c.cl.....Position.....

out. s.h.b. s.h.f. s.h.b. s.h.f.



l. h.l. h.l. R. L. R. L.

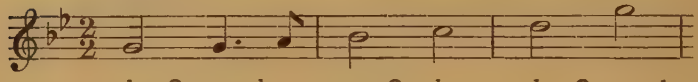
gal._____

Dance-Round, No. 2.

Track.....Forward round circle, cl.....

Hands.....s.b. s.h.f. s.b. s.h.f. s.b. s.h.f.

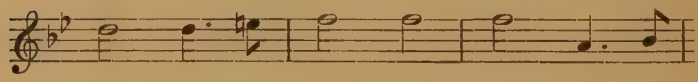
Più lento.



l. ∩ r. l. r. ∩ l. r. l. ∩ r. l.

Whole turn cl.....continue round circle.....

out. s.b. s.h.f. s.b. s.h.f.



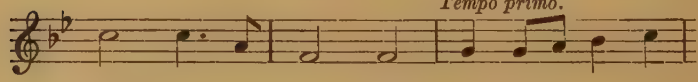
r. h.r. h.r. l. ∩ r. l. r. ∩ l. r.

gal._____

.....whole turn cl. continue round circle.....

s.b. s.h.f. out. s.b. s.f.

Tempo primo.

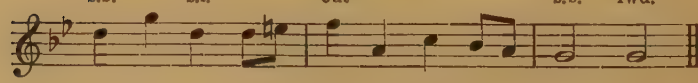


l. ∩ r. l. r. h.r. h.r. l. h.l. r. l.

gal._____

.....adjust position behind other dancer.

s.b. s.f. out s.b. fwd.



r. h.r. l. r.b. l.b. r.b. l.b. r.b. f.t. Ju.

b.s.

NOTATION OF I'LL GO AND ENLIST FOR A SAILOR.

MUSIC.	MOVEMENTS.
Once-to-yourself.	Once-to-yourself by first dancer.
A1. (1st time).	Foot-up by first dancer; in last two bars, Once-to-yourself by second dancer.
A1. (2nd time).	Foot-up by second dancer; Dance-round, No. 1, by first dancer.
A1. (3rd time).	Side-step by first dancer; Dance-round, No. 1, by second dancer.
A1. (4th time).	Side-step by second dancer; Dance-round, No. 1, by first dancer.
A2. (1st time).	Half-capers by first dancer; Dance-round, No. 1, by second dancer.
A2. (2nd time).	Half-capers by second dancer; Dance-round, No. 1, by first dancer.
A3. (1st time).	Side-step by first dancer; Dance-round, No. 1, by second dancer.
A3. (2nd time).	Side-step by second dancer; Dance-round, No. 1, by first dancer.

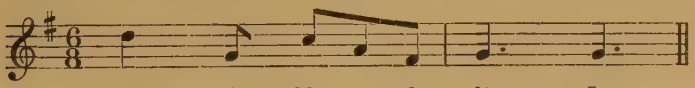
MUSIC.	MOVEMENTS.
B. (1st time).	Uprights by first dancer; Dance-round, No. 2, by second dancer.
B. (2nd time).	Uprights by second dancer; Dance-round, No. 2, by first dancer.
A4. (1st time).	Side-step by first dancer; Dance-round, No. 1, by second dancer.
A4. (2nd time).	Foot-up by both dancers, face to face. In last two bars they dance four capers with pause.

THE SHERBORNE JIG.

ONCE-TO-YOURSELF AND FOOT-UP.

TRACK.....Back 2 feet.....

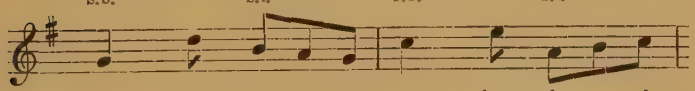
HANDS.....out. s.b. fwd.



STEPS..... l.b. r.b. l.b. r.b. f.t. Ju.
b.s.

Forward 4 feet.....

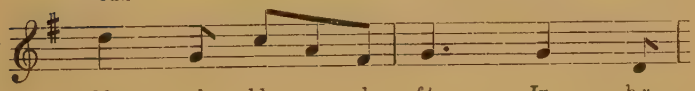
s.b. s.f. s.b. s.f.



l. h.l. r. l. r. h.r. l. r.b.
b.s.

back 3 feet.....

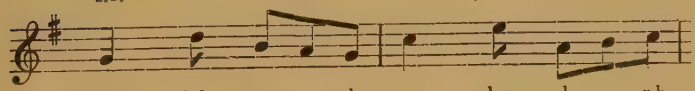
out. s.b. fwd.



l.b. r.b. l.b. r.b. f.t. Ju. h.r.

Forward 4 feet.....

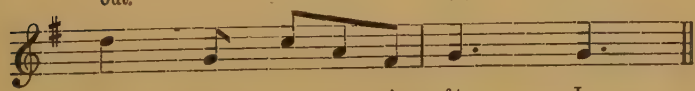
s.b. s.f. s.b. s.f.



l. h.l. r. l. r. h.r. l. r.b.
b.s.
(Last time.) h.l.

back 3 feet.....to.....position.

out. s.b. fwd.



l.b. r.b. l.b. r.b. f.t. Ju.

R. L. R. L.

Dance-Round.

Track.. .... Forward round circle cl. .....

Hands.....s.b. s.f. s.b. s.f.

Steps.....l. h.l. r. l. r. h.r. l. r.

whole turn c. cl.....

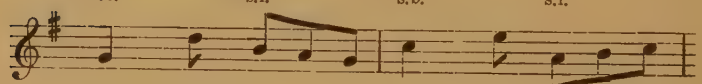
out. s.b. fwd.

l. h.l. h.l. f.t Ju.

gal._____

Continue round circle.....

s.b. s.f. s.b. s.f.



l. h.l. r. l. r. h.r. l. r.

whole turn c. cl.....Position.

out s.b. fwd.

l. h.l. h.l. f.t. Ju.

gal._____

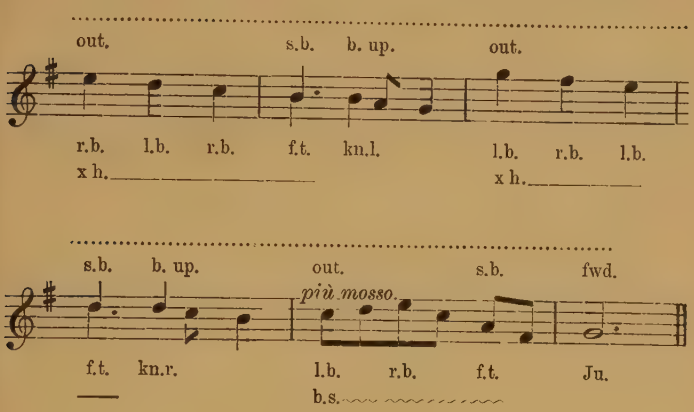
Kneeling.

Track.....Position.....

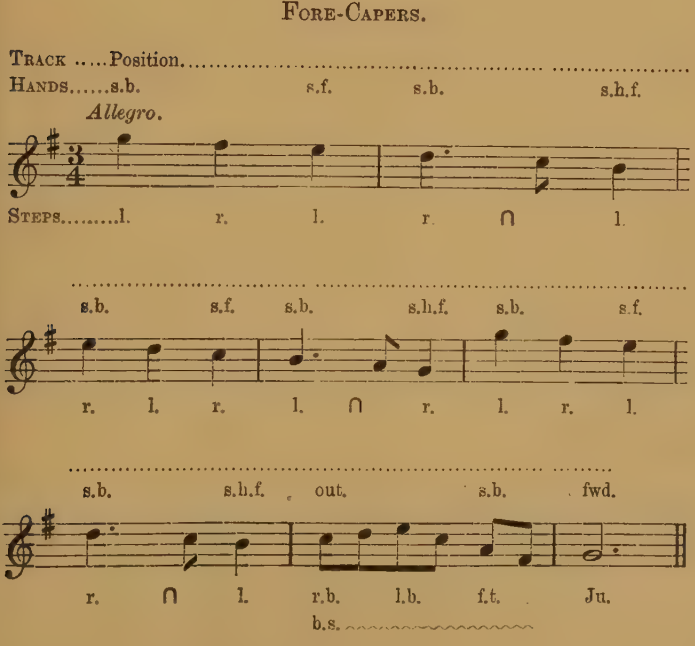
Hands.....out. s.b. b. up.

Andante.

Steps..... { l.b. r.b. l.b. f.t. kn.r.
x h._____


out.
s.b. b. up.
out.
r.b. l.b. r.b. f.t. kn.l. l.b. r.b. l.b.
x h.
x h.
s.b. b. up.
out.
s.b. fwd.
più mosso.
f.t. kn.r. l.b. r.b. f.t. Ju.
b.s.

Fore-Capers.


Track .....Position.....
Hands.....s.b. s.f. s.b. s.h.f.
Allegro.
Steps.....l. r. l. r. ∩ l.
s.b. s.f. s.b. s.h.f. s.b. s.f.
r. l. r. l. ∩ r. l. r. l.
s.b. s.h.f. out. s.b. fwd.
r. ∩ l. r.b. l.b. f.t. Ju.
b.s.

Half-Capers.

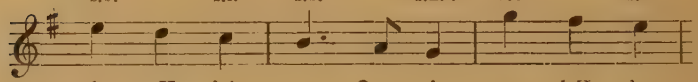
Track..... Position.....

Hands .....s.b. s.f. s.b. s.h.f.

Allegretto.

Steps..... r. l.H. h.r. l. ∩ r.
b.k.

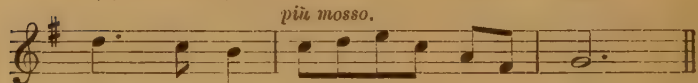
s.b. s.f. s.b. s.h.f. s.b. s.f.



l. r.H. h.l. r. ∩ l. r. l.H. h.r.
b.k. b.k.

s.b. s.h.f. out. s.b. fwd.

più mosso.



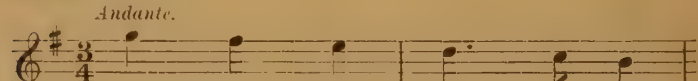
l. ∩ r. l.b. r.b. f.t. Ju.
b.s.

Uprights.

Track ..... Position.....

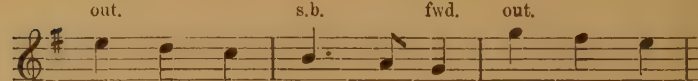
Hands..... out. s.b. fwd.

Andante.



Steps... r.b. l.b. r.b. f.t. k.J.
x h. r.b.

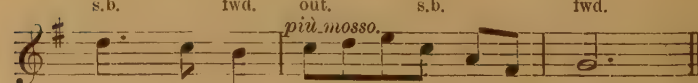
out. s.b. fwd. out.



l.b. r.b. l.b. f.t. k.J. r.b. l.b. r.b.
x h. l.b. x h.

s.b. fwd. out. s.b. fwd.

più mosso.



f.t. k.J. l.b. r.b. f.t. Ju.
r.b. b.s.

NOTATION OF SHERBORNE JIG.

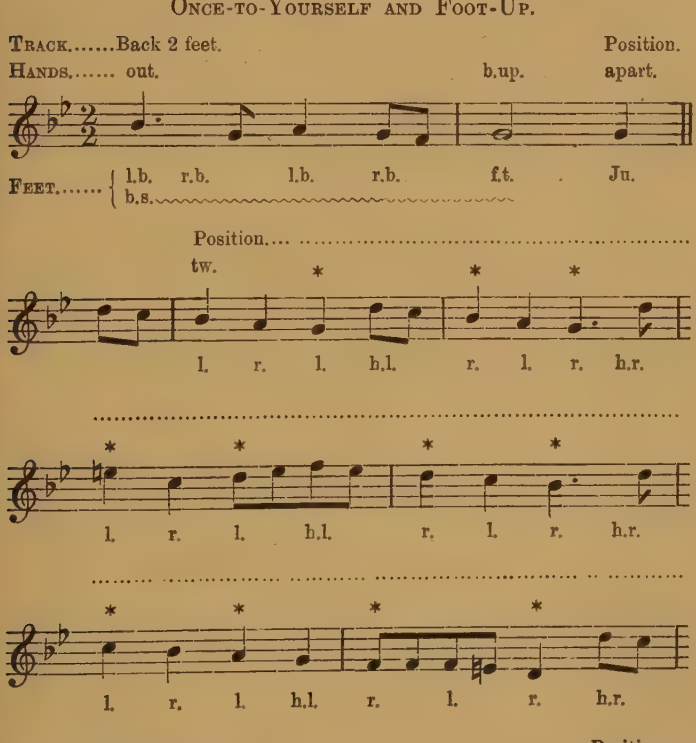
MUSIC.	MOVEMENTS.
Once-to yourself.	Once-to-yourself by first dancer.
A1. (1st time).	Foot-up by first dancer; Once-to-yourself, No. 1, by second dancer in last two bars.
A1. (repeat).	Foot-up by second dancer; Dance-round by first dancer.
B1. (1st time).	Kneeling by first dancer; Walk-round by second dancer.
B1. (repeat).	Kneeling by second dancer; Walk-round by first dancer.
A2. (1st time).	Foot-up by first dancer; Dance-round by second dancer.
A2. (repeat).	Foot-up by second dancer; Dance-round by first dancer.
B2. (1st time).	Fore-capers by first dancer; Walk-round by second dancer.
B2. (repeat).	Fore-capers by second dancer; Walk-round by first dancer.
A3. (1st time).	Foot-up by first dancer; Dance-round by second dancer.

MUSIC.	MOVEMENTS.
A3. (repeat).	Foot-up by second dancer; Dance-round by first dancer.
B3. (1st time).	Half-capers by first dancer; Walk-round by second dancer.
B3. (repeat).	Half-capers by second dancer; Walk-round by first dancer.
A3. (2nd time).	Foot-up by first dancer; Dance-round by second dancer.
A3. (repeat).	Foot-up by second dancer; Dance-round by first dancer.
B3. (2nd time).	Uprights by first dancer; Walk-round by second dancer.
B3. (repeat).	Uprights by second dancer; Walk-round by first dancer.
A4. (1st time).	Foot-up by first dancer; Dance-round by second dancer.
A4. (repeat).	Foot-up by both dancers, face to face, with four capers and pause, in last two bars.

The three following jigs are danced, in the usual way. either by one or two dancers (*see* Part iii, pp. 67, 68).

PRINCESS ROYAL (Third Version).

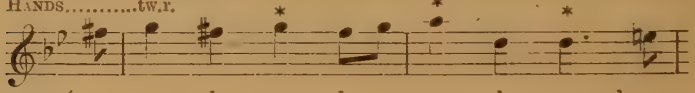
Once-to-Yourself and Foot-Up.



Side-Step.

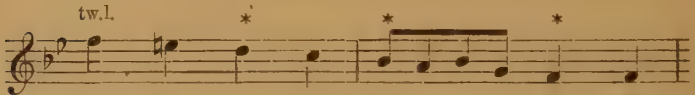
Track.....Position.....

Hands.....tw.r.



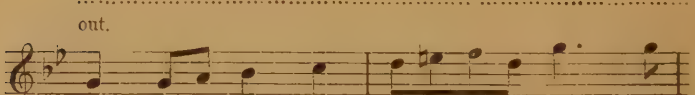
Steps. { r. l. r. l. r. l. r. h.r.
s.s. l.b.

tw.l.



l. r. l. r. l. r. l. h.l.
s.s. r.b.

out.



l.b. l.b. l.b. r.b. r.b. r.b.
x h. x h.

b. up.

l.b. l.b. l.b. r.b. f.a. f.t. h.r.
x h. x h.

tw.

l. r. l. h.l. r. l. r. h.r.

whole turn, c. cl.....to.....Position.

out. b.up. apart.

l. h.l. h.l. f.t. Ju.
gal.

Fore-Capers.

Track.....Position.....

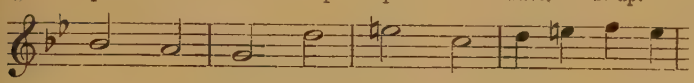
Hands .....b. up. apart. wave. wave. b. up.

Più lento.

Steps.....r.t.b. Ju. R. L. l.t b.

.....

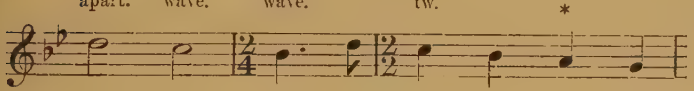
apart. wave. wave. b. up. apart. wave. wave. b. up.



Ju. L. R. r.t.b. Ju. R. L. l.t.b.

.....

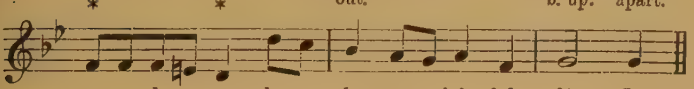
apart. wave. wave. tw. *



Ju. L. R. h.r. l. r. l. h.l.

.....whole turn, e. cl.....to.....Position.

* * out. b. up. apart.



r. l. r. h.r. l. h.l. h.l. f.t. Ju.

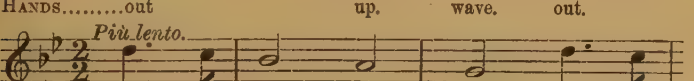
gal._____

Uprights, No. 1.

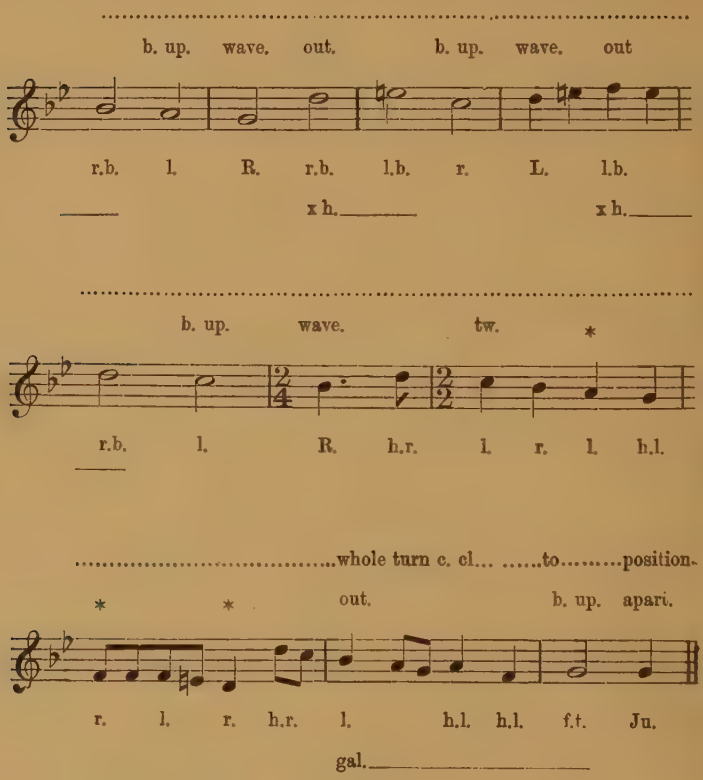
Track.....Position.....

Hands.....out up. wave. out.

Più lento.



Steps..... r.b. l.b. r. L. l.b.
x h._____ x h._____


b. up. wave. out. b. up. wave. out
r.b. l. R. r.b. l.b. r. L. l.b.
x h. x h.
b. up. wave. tw. *
r.b. l. R. h.r. l. r. l. h.l.
whole turn c. cl... ...to...position.
* * out. b. up. apart.
r. l. r. h.r. l. h.l. h.l. f.t. Ju.
gal.

Uprights, No. 2.

Same as Uprights, No. 1, except that t.a. is used instead of t.b.; that is to say, one foot is swung across the ankle of the other and the toe placed upon the ground on the further side of the supporting foot. Sometimes, the dancer was content in both these steps, t.b. and t.a., to swing the foot back or across without touching the ground with the toe.

NOTATION OF PRINCESS ROYAL (THIRD VERSION).

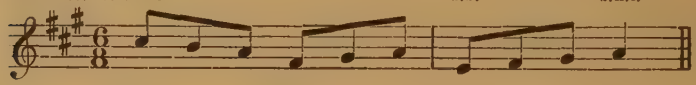
MUSIC.	MOVEMENTS.
Once-to-yourself.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Fore-capers.
B1.	Side-step.
C.	Uprights No. 1.
B1.	Side-step } Optional.
C.	Uprights No 2 } Optional.
B2.	Side-step, with capers and pause in last two bars.

NONE SO PRETTY.

Once-to-Yourself and Foot-Up.

Track.....Back 2 feet.....

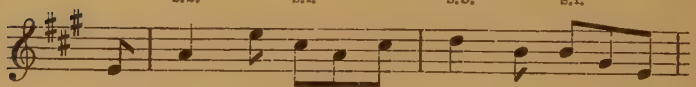
Hands.....out. s.b. s.h.f.



Steps..... { l.b. r.b. f.t. Ju.
h.b.s._____

Forward 3 feet.....

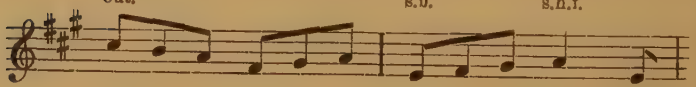
s.b. s.f. s.b. s.f.



h.l. r. l. r. h.r. l. r. l. h.l.

back 2 feet.....

out. s.b. s.h.f.



r.b. l.b. f.t. Ju. h.r.
h.b.s._____

forward 3 feet.....

s.b. s.f. s.b. s.f.

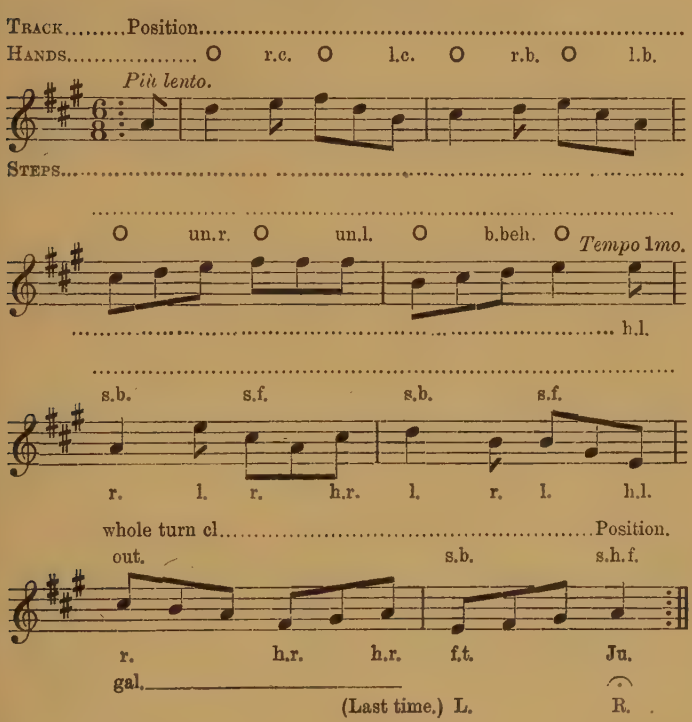
l. r. l. h.l. r. l. r. h.r.

back..... to .....Position.

out. s.b. s.h.f.

l.b. r.b. f.t. Ju.
h.b.s._____

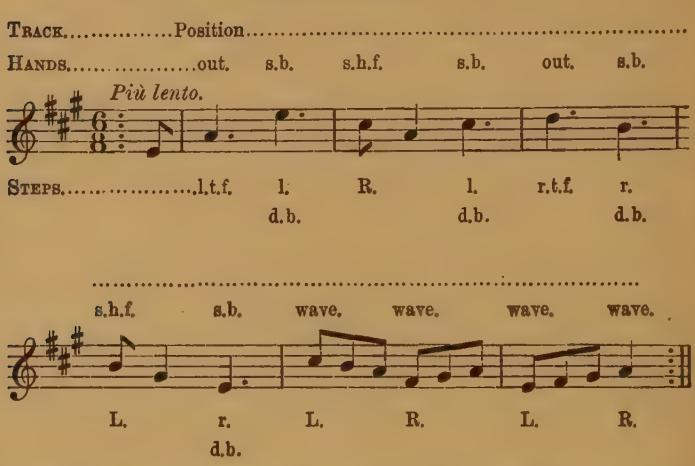
Hand-Clapping.



O clap hands.
r.c. touch right cheek with the tips of the fingers of the right.
l.c. ,, left ,, ,, ,, ,, left.
r.b. ,, right breast ,, ,, ,, right.
l.b. ,, left ,, ,, ,, ,, left.
un.r. clap hands under right knee.
un.l. ,, ,, ,, left ,,
b.beh. ,, ,, behind back.

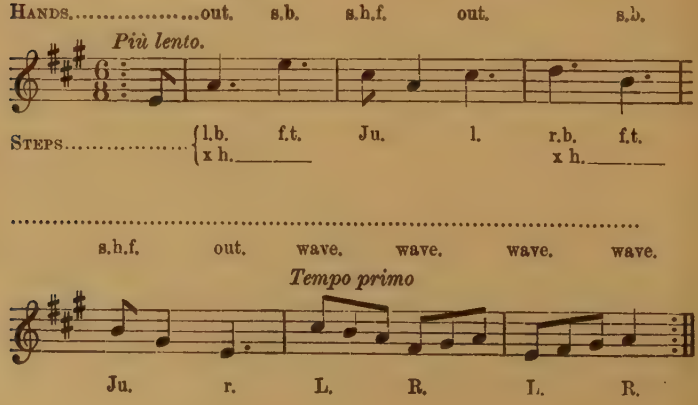
In the repetition the left hand touches before the right, un.l. precedes un. r, and the feet and the direction of the turn are reversed in the last four bars.

Half-Capers.



The capers in the second and fourth bars are made forward.

Full-Capers.



NOTATION OF NONE SO PRETTY.

MUSIC.	MOVEMENTS.
Once-to-yourself.	As noted.
A.	Foot-up.
B1.	Hand-clapping.
C.	Half-capers.
B1.	Hand-clapping.
C.	Full-capers.
B2.	Hand-clapping, with capers and pause in last bar.

MOLLY OXFORD.

Once-to-Yourself and Foot-Up.

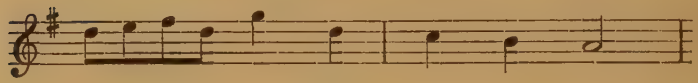
Track.....Back 2 feet.....

Hands.....out. s.b. s.h.f.

Steps..... l.b. r.b. f.t. Ju. h.l.
h.b.s._____

Forward 4 feet.....

s.b. s.f. s.b. s.f.



r. l. r. h.r. l. r. l. h.l.

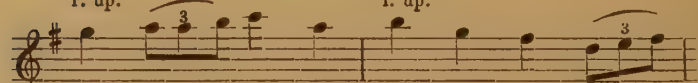
.....

s.b. s.f. s.b. s.f.

r. l. r. h.r. l. r. l. h.l.

Stop.....

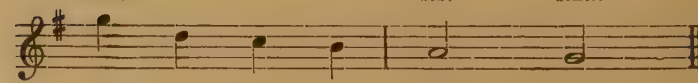
r. up. l. up.



r. l. r. h.r. l. r. l. h.l.
s.s. l.b._____ r.b._____

Back 2 feet.....to.....position.

out. s.b. s.h.f.

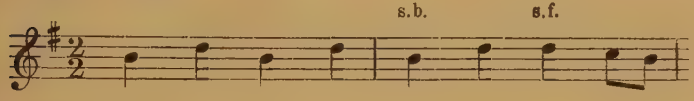


r.b. l.b. f.t. Ju.
h.b.s._____

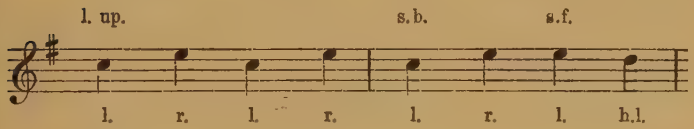
Side-Step.

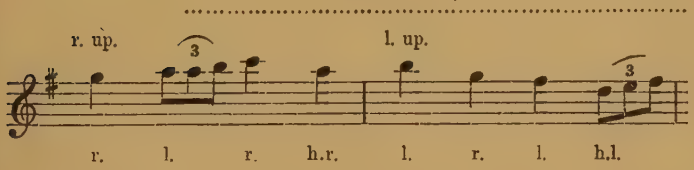
Track..... Forward slowly to right.....stop.....

Hands.....r. up.

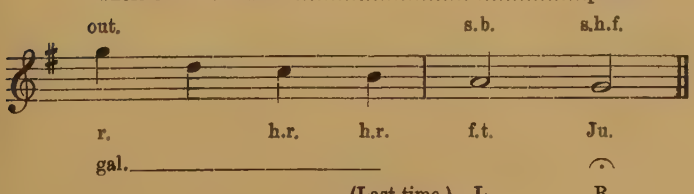


to left.....stop.....

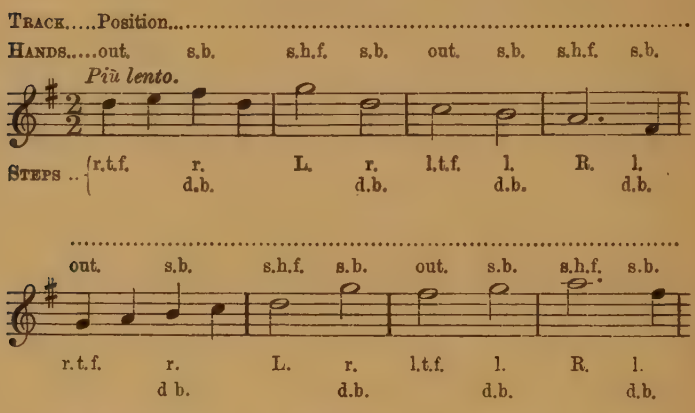




whole turn cl. towards.....position.

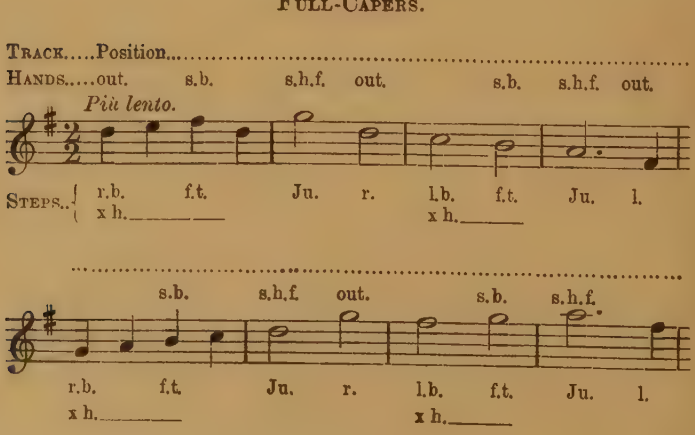


Half-Capers.


Track.....Position.....
Hands.....out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.
Più lento.
Steps .. r.t.f. r. L. r. l.t.f. l. R. l.
d.b. d.b. d.b. d.b.
out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.
r.t.f. r. L. r. l.t.f. l. R. l.
d b. d.b. d.b. d.b.

Last four bars as in Foot-up. The capers in second, fourth, sixth, and eighth bars are made forward.

Full-Capers.



Last four bars as in Foot-up.

NOTATION OF MOLLY OXFORD.*

MUSIC.	MOVEMENTS.
Once-to-yourself.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Half-capers.
B1.	Side-step.
C.	Full-capers.
B1.	Side-step, with capers and pause in last bar.

* For the music to this Jig see "Old Mother Oxford," *Morris Dance Tunes*, Set 4., p. 100. The variant given in the text is too close to warrant separate harmonization.

INDEX TO HAND-MOVEMENTS, STEPS AND FIGURES.

HAND-MOVEMENTS.

Handkerchiefs ... ... i. 22; iii. 15
Down-and-Up ... ... i. 49; ii. 11
Circles ... ... i. 49; ii. 11
Hands-Inward (r. in, l. in) ... ... iii. 16
,, Outward (r. out, l. out) ... ... iii. 17
,, Across (x., r.x., l.x.) ... ... iii. 17
,, Forward (fwd.) ... ... iv. 14
,, Up (b. up, r. up, l. up) ... ... iv. 14
,, Apart ... ... iv. 15
,, Wide (w., r.w., l.w.) ... ... iii. 17
High-and-Wide (h.w.) ... ... iii. 18
High-and-Across (h.x.) ... ... iii. 18
Dip-in; Dip-out (d. in, d. out) ... ... iii. 18
The Point (p.r., p.l.) ... ... iii. 15
The Swing (s.b., s.f., s.h.b., s.h.f.) ... ... iii. 16
Waving (wave) ... ... iii. 17
Showing (show r., show l.) ... ... iii. 19
The Twist (tw., tw.r., tw.l.) ... ... iv. 14
The Salute (sal.r., sal.l.) ... ... iv. 15
Mark-Time ... ... iii. 19

STEPS.

Morris step (r., l.* 4/1, 4/2, &c.) ... i. 31; iii. 20, 23
Hop (h., h.r., h.l.) ... ... ii. 11, 36
Heel (H.) ... ... ii. 36
Toe (T.) ... ... ii. 36
Weight of body on one foot (T., h.) ... ... ii. 41
Foot-behind (r.b., l.b.) ... ... ii. 11
Feet-together (f.t.) ... ... ii. 11; iii. 25

* In Parts i. and ii., the normal Morris step is marked indifferently with small and capital letters; in Parts iii. and iv. small letters are exclusively used for the Morris step and capital letters for the Capers.

Feet-apart (f.a.)... ... ... ii. 11
The Caper (R., L.*) ... ... i. 34 ; iii. 21
The Jump (Ju., j.) ... ... i. 47 ; iii. 26
Side-Step (s.s.) ... ...ii. 12 ; iii. 22
Cross-Step (r.b., f.a., l.b., &c.) ... ... ii. 11
Back-Step (b.s.) ... ... iii. 24
Shuffle-Back-Step (b.s. ~~~~~~~~~~) ... iv. 18
Hop-Back-Step (h.b.s.) ... ... iv. 20
Step-Back (s.b.) ... ... iv. 20
Cross Hop (x.h.)... ... ... iii. 23
Straddle (st.) ... ... iii. 24
Spring (∩) ... ... iii. 25
Back-Toe (r.t.b., l.t.b.) ... ... iii. 26
Toe-Forward (r.t.f., l.t.f.) ... ... iv. 17
Cross Leg (r.a., l.a.) ... ... iii. 26
Hook-Leg (hk.r., hk.l.) ... ... iii. 27
Swing-Step (sw.s.) ... ... iii. 27
Kneeling (kn.r., kn.l.) .. .. iv. 15
Kick-Jump (k.J.)... ... ... iv. 15
Back-Kick (b.k., b.k. / r.b., l.b.) ... . iv. 16
Gallery or Galley (gal.) ... ... iv. 16
Draw-Back (d.b.) ... . iv. 17
Pause (⌒) ... ... iii. 28

FIGURES AND EVOLUTIONS.

(Excluding special figures attached to particular dances.)

Cross-Over ... ... i. 44, 47
Down-and-Back, Up-and-Back ... ... i. 40
Foot-Up No. 1 ... ... iii. 28
,, 2 ... ... iii. 29
,, 3 ... ... iii. 30
,, 4 ... ... iii. 31
,, 5 .. .. iv. 21
,, 6 ... ... iv. 22
,, 7 ... ... iv. 23

Foot-Up No. 8 ... ... iv. 24
,, 9 ... ... iv. 25
,, 10 ... ... iv. 26
Whole-Gip or Gipsies No. 1 ... ... iii. 31
,, ,, 2 ... ... iv. 31
Face-to-Face ... ... iv. 27
Half-Gip or Half-Hands (Go-and-Come) ... i. 46, 47
Half-Gip No. 1 ,, ... iii. 33
,, 2 ,, ... iv. 29
,, 3 ,, ... iv. 29
,, 4 ,, ... iv. 30
Set ... ... iv. 27
Back-to-Back No. 1 ... ... i. 45, 47
,, 2 ... ... iv. 32
,, 3 ... ... iv. 32
,, 4 ... ... iv. 32
,, 5 ... ... iv. 32
Whole-Rounds ... ... iii. 54
Half-Rounds ... ... i. 46, 51
Half-Rounds No. 1 ... ... iii. 34
,, 2 ... ... iv. 32
,, 3 ... ... iv. 33
,, 4 ... ... iv. 34
,, 5 ... ... iv. 34
The Hey (Chain) No. 1 ... ... i. 41, 47
,, ,, 2 ... ... iii. 35
,, ,, 3 ... ... iii. 35
,, ,, 4 ... ... iv. 35
,, ,, 5 ... ... iv. 36
,, ,, 6 ... ... iv. 36
Hey and Caper-out ... ... iv. 37
Once-to-Yourself No. 1 ... ... iv. 37
,, ,, 2 ... ... iv. 38
,, ,, 3 ... ... iv. 38
,, ,, 4 ... ... iv. 38
All-in ... ... iii. 36

INDEX TO DANCES.

(Special Instructions and Notation.)

SET DANCES.

Banks of the Dee ... ... iv. 58, 75
Bean Setting ... ... i. 51, 61
Blue-Eyed Stranger ... ... i. 78
Bluff King Hal ... ... i. 57, 71
Bobbing Joe ... ... iii. 39, 58
Bobby and Joan ... ... iv. 57, 74
Brighton Camp ... ... iii. 51, 64
Constant Billy (1st version) ... ... i. 54, 66
,, (2nd version) ... ... iv. 41, 65
Country Gardens ... ... i. 53, 64
Cuckoo's Nest, The ... ... iv. 39, 64
Dearest Dicky ... ... iv. 59, 77
Derbyshire Morris Dance ... ... iii. 93, 99
,, ,, Reel ... ... iii. 93, 100
Double Set Back... ... ... ii. 17, 20
Field Town Processional Morris ... iv. 51
Flowers of Edinburgh, The ... ... iii. 37, 56
Gallant Hussar, The ... ... iii. 44, 61
Getting Upstairs... ... ... ii. 19
Glorishears ... ... iii. 43, 60
Green Garters ... ... iii. 55, 65
Haste to the Wedding ... ... ii. 17, 21
Heel and Toe ... ... iv. 55, 73
Hey Diddle Dis (1st version) ... ... ii. 15
,, ,, ,, (2nd version) ... ... iv. 47
How d'ye do? ... ... i. 58, 75
Hunting the Squirrel ... . ii. 15, 18
Lads a-Bunchun... ... ... iv. 44, 67
Laudnum Bunches ... ... i. 62; iii. 101
Leap Frog ... ... iii. 45, 62
London Pride ... ... iv. 48, 68
Longborough Morris ... ... iv. 47
Maid of the Mill, The (1st version) ... ... iii. 38, 57

Maid of the Mill, The (2nd version) ... ... iv. 51, 71
Monks' March, The ... ... iv. 42, 66
Morris Off ... ... i. 79
,, On ... ... ii. 15
Old Woman tossed up, The ... ... iv. 39, 63
Processional Morris ... ... ii. 43
Rigs o' Marlow ... ... i. 55, 70
Rodney ... ... ii. 17, 22
Rose, The ... ... iv. 53, 72
Shepherd's Hey (1st version) ... ... i. 59, 77
,, ,, (2nd version) ... ... iii. 39, 59
Shooting ... ... iii. 49, 63
Step-Back ... ... iv. 61, 78
Swaggering Boney ... ... iv. 49, 69
Trunkles... ... ... i. 67; iii. 101
Young Collins ... ... iv. 50, 70

JIGS.

Bacca Pipes (1st version) ... ... ii. 33
,, ,, (2nd version) ... ... iii. 85
,, ,, (3rd version) ... ... iii. 88
,, ,, (4th version) ... ... iii. 91
Fool's Dance, The ... ... iii. 76
I'll go and enlist for a Sailor ... ... iv. 80
Jockie to the Fair (1st version)... ... ... ii. 25
,, ,, ,, (2nd version) ... ... iii. 81
Lumps of Plum Pudding ... ... iii. 74
Molly Oxford iv.102
None so Pretty ... ... iv. 98
Old Mother Oxford ... ... ii. 29
Old Woman tossed up, The ... ... ii. 31
Princess Royal (1st version) ... ... iii. 68
,, ,, (2nd version) ... ... iii. 70
,, ,, (3rd version) ... ... iv. 93
Shepherd's Hey ... ... iii. 79
Sherborne Jig ... ... iv. 87

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THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS MEN

OF

ENGLAND

BY

CECIL J. SHARP

AND

GEORGE BUTTERWORTH.

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93
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PREFACE.

The thanks of the Authors are due to Mr. Charles Benfield and Mr. Ted Gibbs of Bledington, to Mr. Will Rolfe and Mr. Eli Rolfe of Bucknell, and to Mr. Ephraim Cox of Badby, for the valuable information which they supplied concerning the dances of their respective villages.

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CONTENTS.

PAGE

INTRODUCTION 5

THE DANCE :—
Hands 15
Steps 17
Evolutions 78

THE BADBY DANCES :—
THE BADBY TRADITION 36

SPECIAL INSTRUCTIONS :—
OLD BLACK JOE (Handkerchief Dance) 37
SHEPHERDS' HEY (Third Version) (Hand-clapping or Stick Dance) 38
THE BEAUX OF LONDON CITY (Stick Dance) ... 40

NOTATION 43

THE BLEDINGTON DANCES :—
THE BLEDINGTON TRADITION 46

SPECIAL INSTRUCTIONS :—
THE GALLANT HUSSAR (Handkerchief Dance) ... 48
TRUNKLES (Second Version) (Corner Dance) ... 50
WILLIAM AND NANCY (Handkerchief Dance) ... 54
LEAP FROG (Handkerchief Dance) 55

NOTATION 59

MORRIS JIGS :—
PRINCESS ROYAL (Second Version) 63
LUMPS OF PLUM PUDDING (Second Version) ... 68
LADIES' PLEASURE 73

PAGE

THE BUCKNELL DANCES :—
THE BUCKNELL TRADITION 77

SPECIAL INSTRUCTIONS :—
BONNY GREEN (Handkerchief Dance) 79
ROOM FOR THE CUCKOO (Hand-clapping Dance) ... 80
THE QUEEN'S DELIGHT (Corner Dance) 80
SATURDAY NIGHT (Progressive Dance) 85

NOTATION 88

MORRIS JIG :—
BONNETS SO BLUE 92

THE HELSTON FURRY DANCE :—
THE HELSTON TRADITION 96
THE PROCESSIONAL DANCE 101

THE CASTLETON GARLAND DANCE :—
THE CASTLETON TRADITION 103
THE PROCESSIONAL DANCE 104
THE STATIONARY DANCE 104

APPENDIX :—
I. LONGBOROUGH TRADITION :—
CONSTANT BILLY (Second Version) (Handkerchief Dance) 105

II. THE FIELD TOWN TRADITION :—
SHEPHERDS' HEY (Fourth Version) (Handkerchief Dance) 105
LEAP FROG (Second Version) (Handkerchief Dance) 107

III. WYRESDALE "GREENSLEEVES" DANCE (for three men) 111

INDEX :—
Hand-Movements 114
Steps 115
Figures and Evolutions 116
Set Dances 118
Jigs 120

INTRODUCTION.

Of the twenty-one dances described in this volume, three are from Badby (Northants) and five from Bucknell (Oxon)—both of them new traditions; ten belong to one or other of three traditions, Bledington, Longborough, and Field Town, already partly described in Parts III. and IV.; two are processional dances collected, respectively, at Helston (Cornwall) and Castleton (Derbyshire): while one, the Greensleeves Dance, is from Wyresdale (Lancs). The last of these is a curious dance, and one that it is very difficult to classify; our reasons for including it in this collection will be given later on (*see* p. 111).

This instalment brings the number of dances described in the Morris Book to eighty-six, a far larger number than anyone anticipated eight years ago when the work of collection was first seriously taken in hand. In all likelihood this volume will conclude the series, although we feel bound to add that we held the same belief when Part IV. was in preparation. The area, however, within which the Morris Dance has flourished within the last half-century—and the collector cannot expect to restore dances that have been disused for a longer period than that—is more or less clearly defined; and as this part of England has by now been pretty closely investigated, it is unreasonable to suppose that many dances worthy of record still remain to be collected—at any rate in sufficient number to fill another volume.

Be this as it may, enough dances have now been recovered to enable us to form some estimate of the artistic value of the Morris Dance. Æsthetically considered, the Morris is incontestably the most highly developed of the folk-dances of this country. Although, technically, the Sword Dance is

quite as complex and elaborate, yet, owing to its peculiar formation, its movements are too restricted to allow of that freedom of expression on the part of the individual which is the outstanding characteristic of the Morris. When, with the substitution of handkerchiefs or sticks for swords, or for whatever reason, the confined ring-position of the Sword Dance gave way to the more open formation of the Morris, the artistic possibilities of the dance were immeasurably increased, and an opportunity presented to the dancer of which he has certainly made good use. Those who have studied and mastered the intricacies of the English Morris Dance and appreciated to the full the variety and beauty of its evolutions and of the movements of individual dancers, cannot fail to be struck by the amazing capacity of the English peasant to express himself through the medium of the dance. And it is, surely, no exaggeration to claim that the Morris Dance of England will bear comparison with the finest examples of folk-dance to be found in any European country.

If the processional dances in this volume be compared with the two examples already described in Parts I. and III., it will be seen that while at Winster and Tideswell handkerchiefs, though not bells, were used by the dancers, neither of these characteristic accompaniments of the Morris has survived at Helston or at Castleton. This consideration raises the question of the relationship between dances of this type and the normal Morris Dance.

Now, the lustration or seasonal procession round the village, accompanied with varying rites, is one of the commonest forms of folk-festival surviving in England. It usually consists of a carefully-prepared and well-ordered procession of dancers and others, wearing flowers or carrying fresh green branches in their hands, which wends its way along a prescribed route, halting every now and again for the performance of a stationary dance or some other special ceremony.

The purpose of these folk agricultural festivals was twofold: (1) To celebrate the victory of Spring over Winter, to proclaim the renewed vitality of the spirit of fertilisation, and to bring the beneficent influence of re-awakened nature into the community, in order that the flocks, herds, and fields, as well as the inhabitants, might all share in its benefits; and (2) to purge the village of ghosts, devils, diseases, and the less obvious results of offences against taboo.

In the first case the underlying motive was the desire to secure *mana*. To this end fresh green branches and flowers, the symbols and proofs of resuscitated nature, were gathered and worn by the participants; while the cottages, farm-buildings, and sometimes even the animals were decked with them. May-garlands were carried through the village, usually containing within them, in the form of a human effigy, the anthropomorphic representation of the nature-sprite. The tree, being the largest and noblest product of the plant world, was set up and worshipped by rings of dancers; while ceremonies were performed at the sacred shrines, groves, and wells, upon all of which flowers and blossoms were formally placed. By these means the villagers hoped that they, together with their flocks and herds and the cultivated fields, might all share in the awakened spirit of nature, and prosper accordingly.

With the same motive, too, at one or other of the sacred shrines, an animal representative of natural forces was sometimes slain to yield *mana* through a sacramental meal.

In the second case it was fear, the other great motive of the primitive mind, which, working in a parallel line to that of desire, formed the groundwork of those observances of which the scapegoat was the type. It was deemed possible to transfer devils, diseases, and other obnoxious things to some individual, and then, more or less summarily, to get rid of him and the plagues at the same time—*e.g.*, by killing him, driving him away, or by taking him to certain places on the

boundary and beating him there until the devils within him had fled over it and left him innocuous, the latter process being only a special application of the primitive remedy employed in cases of "possession."

Where the rite took its extreme form, in addition to the primary motive a link is now generally assumed between the animal sacrifice and the slaying of the human being, in the necessity of purging the blood-guiltiness which attached to him who slew the sacred animal. In the interval which elapsed between the animal sacrifice and the infliction of the death penalty, the guilty victim was honoured and worshipped as a King-priest.

In later days, in order to stay the annual loss of the chief man of the clan, a criminal, prisoner, or stranger, was vicariously killed in his stead; and again, later on, when the sanctity of human life had come to be more generally realised, a mimetic or mock death was dramatically enacted in substitution of the real one, or the victim was allowed to escape death by payment of a ransom.

Both the Helston Furry Dance and the Castleton Garland Dance are survivals of processional ceremonies of this nature.

That the purpose of the Helston dancers is to announce the advent of Summer and to bring the May into every house and cottage in the town, is clear enough from the words of the refrain of the Hal-an-tow song:—

We were up as soon as the day,
For to fetch the Summer home, O!
The Summer and the May,
Now the Winter is a gone, O!

The existence, up to a few years ago, of a second procession at Helston, with its mock-Mayor, Aunt Mary Moses, &c., indicates that at one time the procession was of a more elaborate nature, which in late years came to be split up into two, one emphasising the religious or magical origin of the ceremony, the other its social side.

The mock-Mayor and Aunt Mary Moses, like the King and Queen of the May in the Castleton Garland Dance, are probably the modern survivals of the priest-King or Queen to which reference has already been made; just as the toll demanded of the bystanders is the ransom with which the priest-King or his substitute escaped the death penalty.

It will be noticed that the Helston procession is continuous and that no halts are made in it. It may be, however, that the Country Dance performed at its conclusion is the solitary survival of other stationary dances which were originally executed at other places on the route.

This is quite probable because at Grampound, near Truro, where a very similar but less sophisticated form of the Furry Dance is still annually performed on Whit-Tuesday, frequent halts are made, at each of which a stationary dance is performed—either a "round," or a six-handed reel, executed in the middle of a ring formed by the rest of the company.

The Castleton Garland Dance, while similar in many respects to the Helston Dance, contains several additional and distinct features of its own. The King may be the actual representative of the nature-spirit; or, alternatively, the elaborate flower-garland—like that used in the Jack-in-the-green and other cognate ceremonies—may be worn by him in order that, on the principle of sympathetic magic, he may by direct contact invoke its special protection. That the garment is believed to possess magical or divine properties is shown in the culminating incident of the ceremony, when it is hauled up to the top of the church tower and deposited on one of the pinnacles. It is interesting, too, to notice that the doll, often carried within, or placed on the top of, the May-garland, has disappeared, but is now represented by the bunch of rare flowers, called "the Queen," placed on the apex of the garland; and this, it should be noted, is detached and given into the custody of one of the chief inhabitants before the garland is placed on the tower.

These Pagan lustrations—of which the processional dances under discussion are the survivals—became in later times Christianised, and, in some cases, taken over bodily by the priests, who, purging them of their heathen characteristics, used them to popularise the truths of their own religion. Instances of this are to be seen in the ecclesiastical processions that are still common in Catholic countries, the image of the local saint exhibited on these occasions being the Christian substitution for the human effigy enshrined in the May-garland. The Corpus Christi procession, which at Seville is accompanied by dancing, the Stations of the Cross, and the Ascension-tide Rogations, are all ceremonies which may be traced to the ancient agricultural festivals.

The curious custom of "beating the bounds" may be cited as yet another instance of a ceremony which had its origin in the Pagan seasonal festival. This is still regarded as an ecclesiastical observance in some places, though its chief purpose is to define and proclaim the limits of the parish boundaries. At Todenham (Glos.), for instance, the following ceremony is annually enacted on Rogation Monday. The parson, accompanied by four spadesmen, villagers, and schoolchildren, marches in procession round the boundaries of the parish. At every halt, of which there are several, four sods are cut by the spadesmen at the four extremities of an imaginary cross. A small green branch is then stuck into each of the sods, which are thereupon piled in a heap in the centre of the cross. Several of these crosses are made at intervals during the route, and at three of these stations a special psalm is sung (either the 100th or the 104th), while cakes and ale are handed round to the bystanders.

Nowadays, at the last of these three stations a feast takes place at a farmhouse; but fifty years ago the feast was held on the green bank beneath the churchyard wall. In former days the children carried small withy wands with which, when the cross was made, they whipped one another, shouting out,

"Remember the Cross"; but this custom, leading to horse-play, was by general consent discontinued about seventy years ago.

That in this custom we have but a Christianised survival of the ancient fertilisation ceremony is obvious enough. The invocation of the Jubilate, "O be joyful in the Lord, all ye lands," is alone sufficient to prove this; while the "sacramental" feast at the conclusion of the ceremony, and the placing of the green twigs in the sods, still further strengthen this conclusion. The whipping of the boys may be either a modern survival of human sacrifice; or its purpose may originally have been to expel devils, disease, &c., from them, and by driving these over the boundaries, to purge the parish of those evil influences which threatened its prosperity.

What the precise relationship between the Whitsun Morris Festival and the May-day procession may be it is difficult to say. That there is some intimate connection between them the similarity of the two ceremonies seems to indicate. In both of them we have a procession of dancers wearing or carrying flowers, passing through the village and halting at certain places for the performance of stationary dances, the whole ceremony concluding with a general feast. Then, again, many of the subsidiary observances are common to both types of dance—such as, for instance, the May-pole and peeling-horn incidents at Ducklington and Helston, the election of the mock-Mayor at Abingdon and Helston, and the universal custom of collecting alms from the bystanders.

These considerations seem to point to a common origin, although in their subsequent developments the two ceremonies have developed on somewhat divergent lines. In the Morris Festival the processional dance has gradually fallen into the background owing to the elaboration of the stationary dance; while at Helston, Castleton, Tideswell, &c., the opposite tendency may be noted, the formal dances at the halting places having either disappeared altogether or become subsidiary to the processional dance.

THE DANCE.

HANDS.

The Wide-Twist.

The arms, slightly bent, are held wide apart, parallel with the ground, the hands at shoulder-level. In this position the hands are rapidly twisted (the right hand clockwise, the left counter-clockwise), so that they describe small circles in a vertical plane about six inches in front of the body. The circular movement is executed almost entirely with the wrist.

This is marked in the diagrams:—

w.tw. (both hands);

or, if one hand only is twisted,

w.tw.r. (or l.).

When the Wide-twist is repeated, each successive repetition will be marked with an asterisk.

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The Counter-Twist.

The arms, bent at the elbow, are held well in front of the body, the hands at head-level. In this position the hands are rapidly twisted (the right hand counter-clockwise, the left hand clockwise, *i.e.*, *in a direction the reverse of the normal*), so that they describe small circles in a plane very nearly vertical. The circular movement must be executed mainly with the wrist, but partly with the fore arm.

This will be marked in the diagrams:—

c.tw. (both hands);

or, if one hand only is twisted,

c.tw.r. (or l.).

When the twist is repeated, each successive repetition will be marked with an asterisk.

Quick-Down.

The arms, well bent at the elbow, are raised till the hands are at chin-level and about twelve inches in front of the body.

On the first beat of the bar, the hands are brought sharply down, and the arms straightened and lowered to the side of the body. The movement, which resembles a "snatch" or "jerk" rather than a swing, must be executed as smartly as possible.

During the remainder of the bar, and without any marked rhythm, the arms are slowly raised to their original position.

The downward movement will be marked in the diagrams:—

qu.d. (quick down).

The upward movement being merely a preparatory one, and having, therefore, no significance, is omitted from the notation.

The Jerk.

This movement is a variant of the Wave (Part III., p. 17).

The elbows, well bent, are held close to the side of the body, while the circular movements of the hands are executed solely by the fore-arm without any assistance from the wrist. The movement is smaller and sharper than that of the Wave, and has an appearance almost of stiffness. A slight but distinct pause is made between the repetitions of the movement.

This will be marked in the diagrams:—

jk.,

each successive repetition being indicated by an asterisk.

STEPS.

Leg-Across.

A slight spring is made on to each foot in succession, the two feet striking the ground, in turn, at approximately the same spot. Synchronously with the spring, the free leg is smartly swung in front of, and well across, the supporting leg, so that on alighting the two legs are crossed. During the execution of this movement the body must be held erect and not allowed to sway from side to side.

This will be marked in the diagrams :—

r. l.
xl. xr. (cross left ; cross right) ;

or

l. r.
xr. xl.

The accompanying hand-movement is Circle (Part I., p. 58).

The Hockle-Back Step.

This is a variant of the Swing-step (Part III., p. 27).

A step followed by a hop is made on each foot in turn; while, simultaneously, the free leg is swung behind the other and takes the ground a few inches on the outside of the supporting foot, and at about the same distance behind it. Dancers must be careful not to exaggerate the movement by, for instance, swinging the free foot too far across.

This will be marked in the diagrams :—

r.b. l.b.
hkl.b.s.———

The Split-Jump.

The dancer springs as high as possible off both feet and alights on both feet. While in the air, he separates his legs *sideways*, and brings them together again as he descends.

This movement should at first be practised with some restraint, as it is apt to be dangerous ; dancers, however, will come to no harm so long as they are careful not to separate their legs until they are high in the air.

This will be marked in the diagrams :—

sp. J.

When the jump is being made, the arms will be found to swing naturally outwards, then in again ; as this is not really a distinct movement, it will not be noted in the diagrams.

The Double Caper.

This is a step followed by a hop. As the step is made, the free leg is thrown forward, knee slightly bent, and the lower part of the leg swung quickly backward in a hook, then forward, and finally backward again, the last movement synchronizing with the hop of the supporting leg.

These three movements of the free leg—which are not altogether unlike the vibratory shake of the forward leg in the ordinary Morris step affected by some dancers (Part I., p. 53)—are executed by stiffening the thigh and shaking the lower part of the leg, in much the same way as the wrist may be shaken by a movement of the fore-arm. The knee must be very loose and the thigh raised approximately to a horizontal position, and in the backward movements the lower part of the leg must be tightly hooked, or tucked up, under the thigh.

This will be marked in the diagrams :—

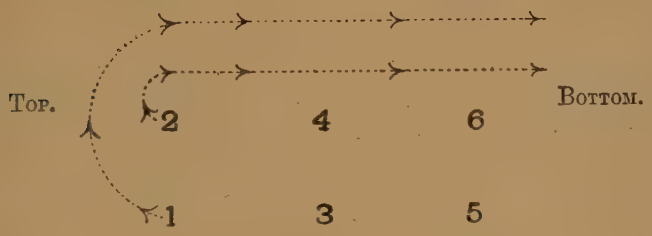
R. h.r. L. h.l.
sh.l.——— sh.r.———

EVOLUTIONS.

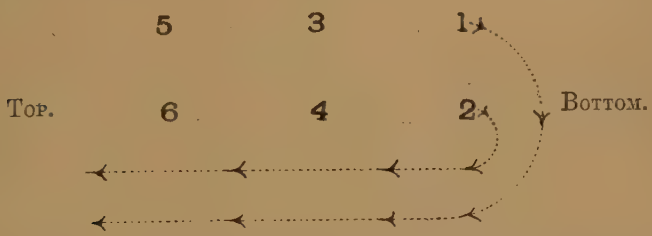
Cast-Down-and-Up. No. 1 (Badby Tradition).

This movement is the Badby variant of the normal Foot-up ; it may be compared with the Country Dance figure which terminates the "Irish Trot" (*Country Dance Book*, Part III., p. 99).

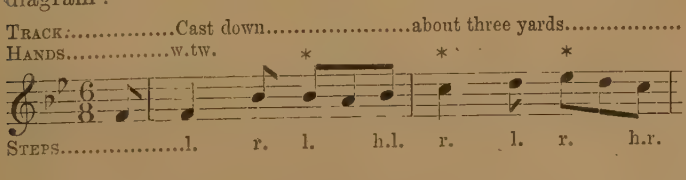
In the first three bars, No. 2, followed by Nos. 4 and 6, turns out to his right and moves down a distance of about three yards; simultaneously, No. 1, followed by Nos. 3 and 5, does the same, each odd number dancing side by side with, and on the outside of, his partner; in the fourth bar, still facing down, all execute the Leg-across. The track of the two leading dancers is shown in the following diagram :—

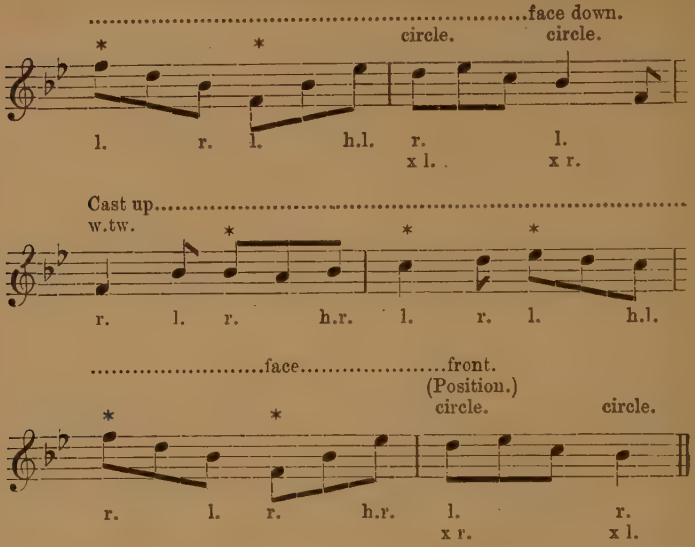


The Cast-up is done in precisely similar fashion, all turning out to their right and moving up to places; in the last bar but one the dancers face front, and do the Leg-across in that position.



The steps and hand-movements are shown in the following diagram :—

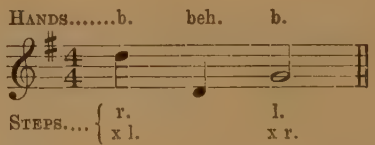




It will be noted that *all* start on the left foot.

Cast-Down-and-Up, No. 2 (Badby Tradition).

This is danced in the same way as the preceding evolution, except that the Leg-across is accompanied with Hand-clapping, as follows :—



b.=clap hands.
beh.=clap hands behind back.

Cast-Down-and-Up. No. 3 (Badby Tradition).

The steps and the direction of the movements are the same as in the two preceding evolutions, except that in the fourth bar partners face one another for the stick-tapping.

Each dancer holds his stick by the middle in his right hand, and, when not actively using it, lowers his right arm to his side.

The Cross-leg is accompanied by stick-tapping, as follows :—

Beat 1—Partners strike tips together, moving them from right to left.

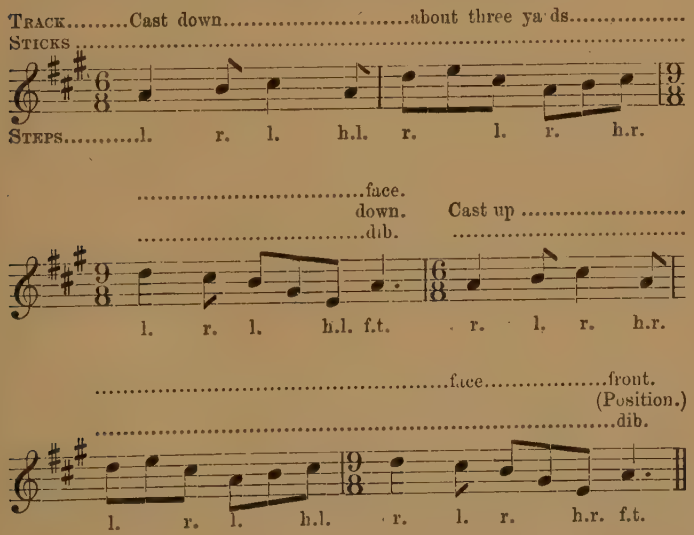
Beat 2—Partners strike butts together, moving them from left to right.

Beat 3—Partners strike tips together as before.

CAST-DOWN-AND-UP. No. 4 (Badby Tradition).

So far as the direction of the movements is concerned, this figure is the same as Cast-Down-and-Up, No. 1 (p. 18).

The Steps, &c., are shown in the following diagram :—



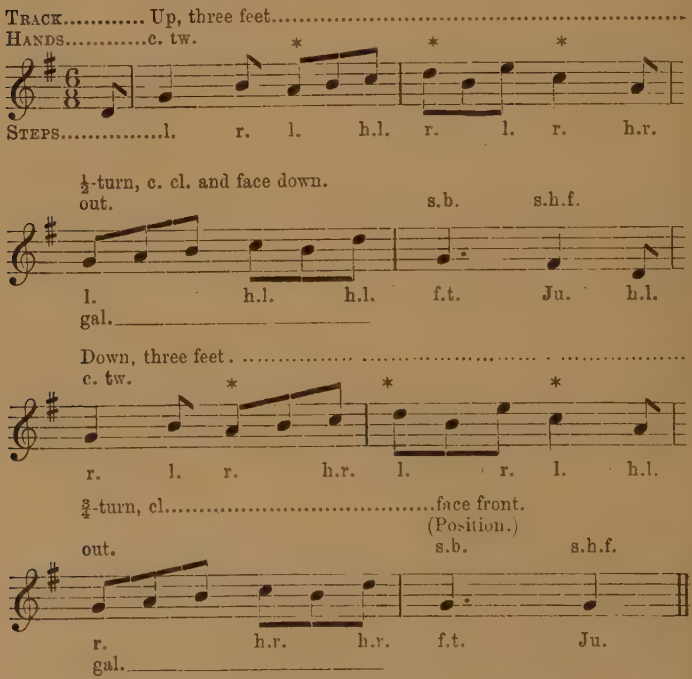
The unusual rhythm of the tune should be noted. The normal four-bar phrase being curtailed by half a bar, there is

no time to perform the Leg-across. Dancers, therefore, put their feet together on the last beat of the phrase, and "dib" once.

To "dib" is to hold the stick down, vertically, to thrust the point on to the ground, and then to lift it up again. Throughout the movement, dancers should hold their sticks at the extreme end, so as to avoid stooping more than necessary when "dibbing."

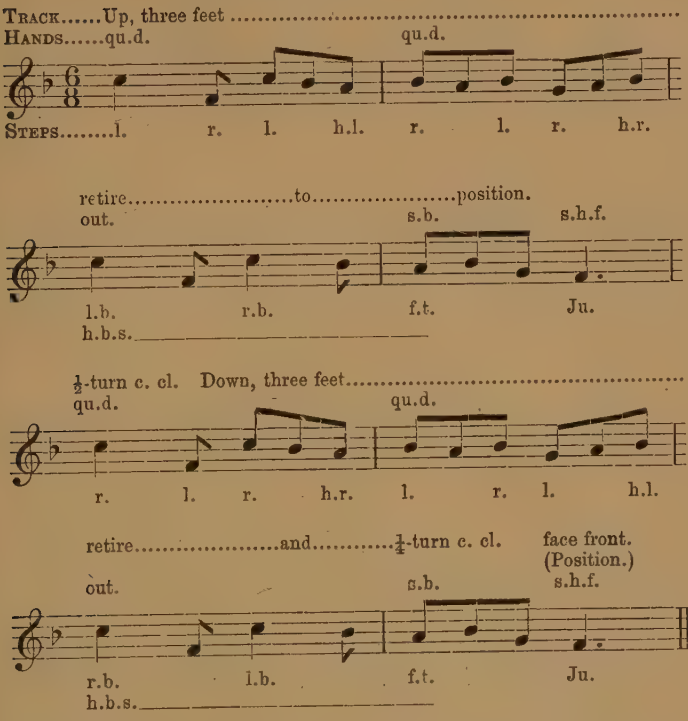
FOOT-UP. No. 11 (Bledington Tradition).

As danced by Nos. 1, 3 and 5.



Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

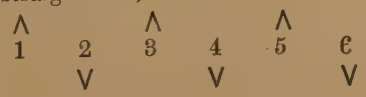
FOOT-UP. No. 12 (Bucknell Tradition).
As danced by Nos. 1, 3 and 5.



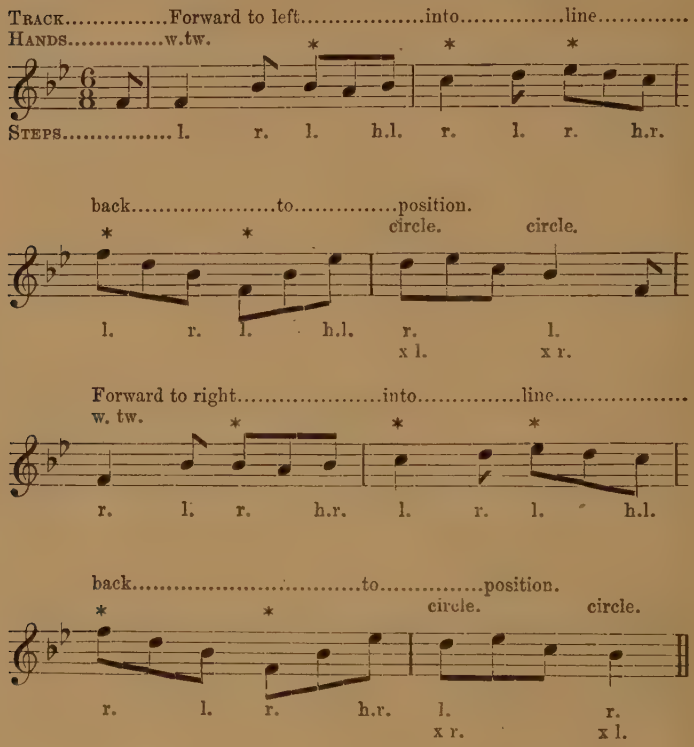
Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

SET-STRAIGHT. No. 1 (Badby Tradition).

This movement is similar to Half-gip (Part 1, p. 65), except that the dancers move forward a smaller distance, and form one straight line, thus:—



The steps, etc., are shown in the following diagram : —



Set-Straight. No. 2 (Badby Tradition).

Movement and steps the same as in the preceding evolution, but with Hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

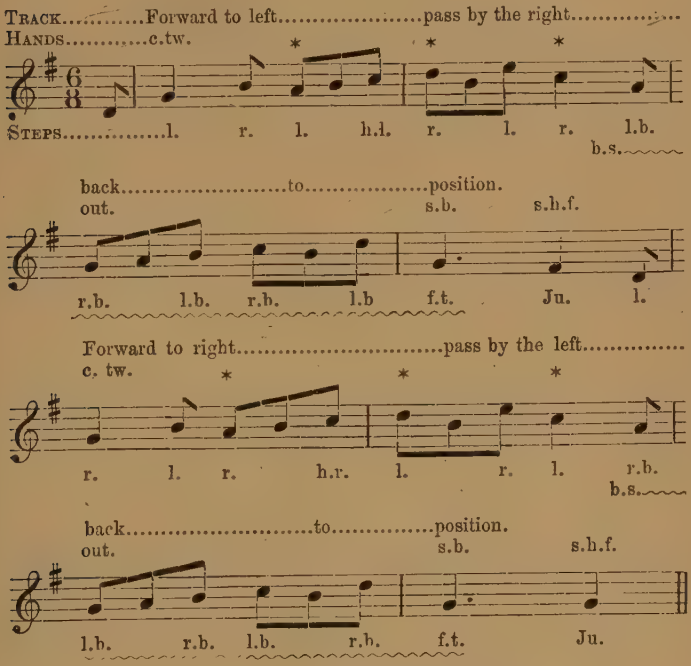
Set-Straight. No. 3 (Badby Tradition).

Movement and steps the same as above, but with Stick-tapping as in Cast-down-and-up, No. 3 (see p. 20).

SET-STRAIGHT. No. 4 (Badby Tradition).

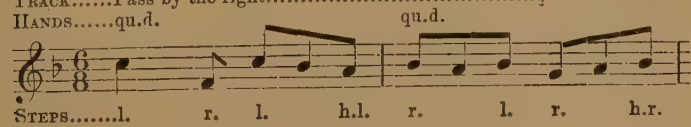
Movement the same as in the three preceding evolutions, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

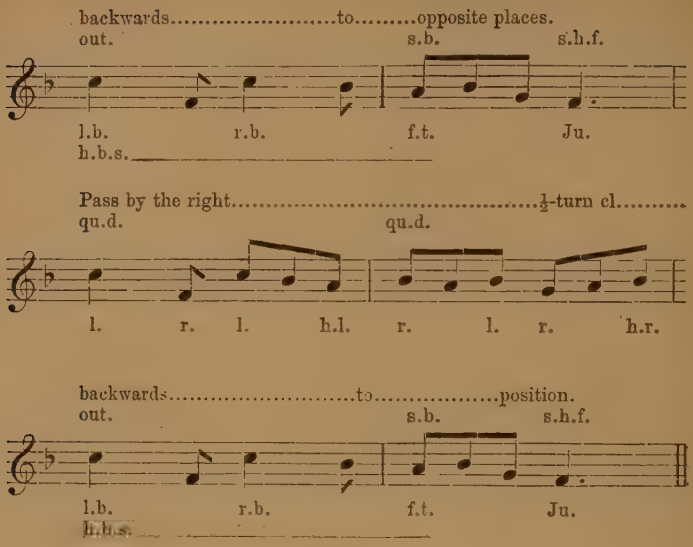
HALF-GIP. No. 5 (Bledington Tradition).



HANDS-ACROSS (Bucknell Tradition).

So far as the direction of the movements is concerned, this figure is similar to the Cross-over (Part I., p. 62). The steps, etc., are shown in the following diagram :—





Back-to-Back. No. 6 (Badby Tradition).

So far as the direction of the movements is concerned, this figure is the same as that described in Part I. (p. 67); the steps and hand-movements are the same as in Cast-down-and-up, No. 1 (p. 18).

Back-to-Back. No. 7 (Badby Tradition).

Movement and steps the same as in the preceding evolution, but with Hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

Back-to-Back. No. 8 (Badby Tradition).

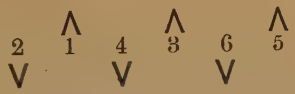
Movement and steps the same, but with Stick-tapping as in Cast-down-and-up, No. 3 (p. 20).

Back-to-Back. No. 9 (Badby Tradition).

Movement the same, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

BACK-TO-BACK. No. 10 (Bucknell Tradition).

At Bucknell this movement is found in a slightly different form. Each dancer, after passing round his partner, retires only so far as will enable him to form line with the other dancers, thus :—



In the second part of the figure, all advance a little, bear to the left, and retire backwards to position, *i.e.*, return on their original track.

This movement may be compared with Set-straight (p. 23) of the Badby dances, and also with Side-by-side in "Shooting" (Part III., p. 50).

The steps and hand movements are the same as in Hands-across (p. 25), except that each dancer should begin the second half of the figure on his right foot.

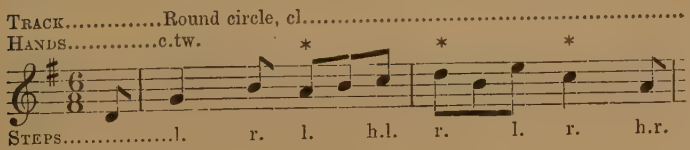
WHOLE-GIP, No. 3 (Bledington Tradition).

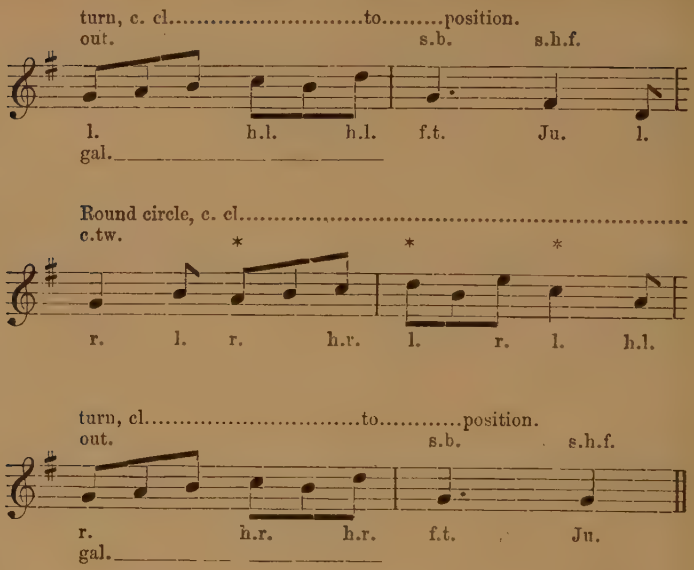
So far as the direction of the movements is concerned, this figure is more or less similar to that described in Part III. (p. 31).

In the first four bars partners, facing the centre, move completely round in a small circle, clockwise, to position, and face front, "galleying" round on the left foot in the last two bars.

In bars 5 to 8 the movement is repeated in the reverse direction.

The steps, etc., are shown in the following diagram :—

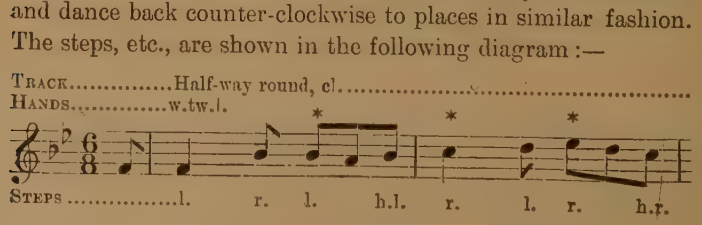


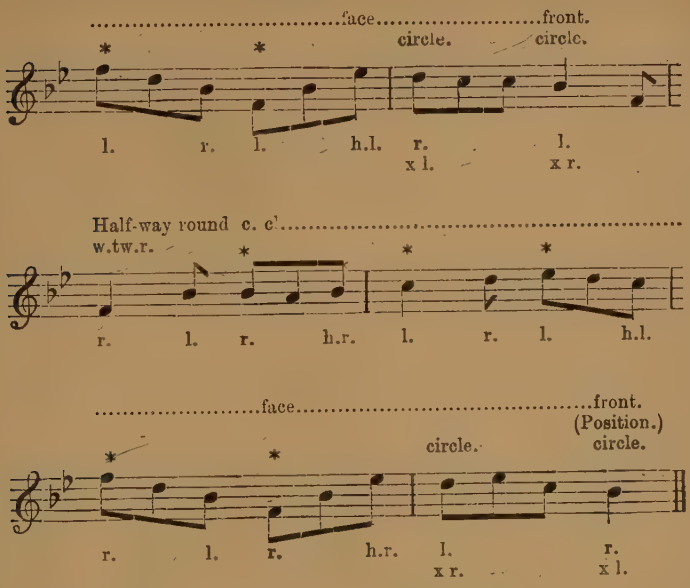


HANDS-ROUND. No. 1 (Badby Tradition).

This movement affords yet another link with the Country Dance, being similar to Right-hands-across (*Country Dance Book*, Part II., p. 41). It is executed as follows:—

Partners join right hands, holding them at chin-level, with arms slightly bent; during the first four bars of the music they dance half-way round clockwise (executing the "twist" with the left hand), and change places, releasing hands and facing front during the third bar, so as to be ready for the Leg-across in the fourth bar. Partners then join left hands and dance back counter-clockwise to places in similar fashion. The steps, etc., are shown in the following diagram:—





HANDS-ROUND. No. 2 (Badby Tradition).

Movement and steps the same as in the preceding evolution, but with Hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

HANDS-ROUND. No. 3 (Badby Tradition).

Partners, on joining right hands,* incline their sticks upwards to the right, at an angle of 45°, so that the two sticks cross at right-angles to one another; when returning to places, dancers hold their sticks in left hands (crossing them as before), but change them back again into right hands before finally facing front.

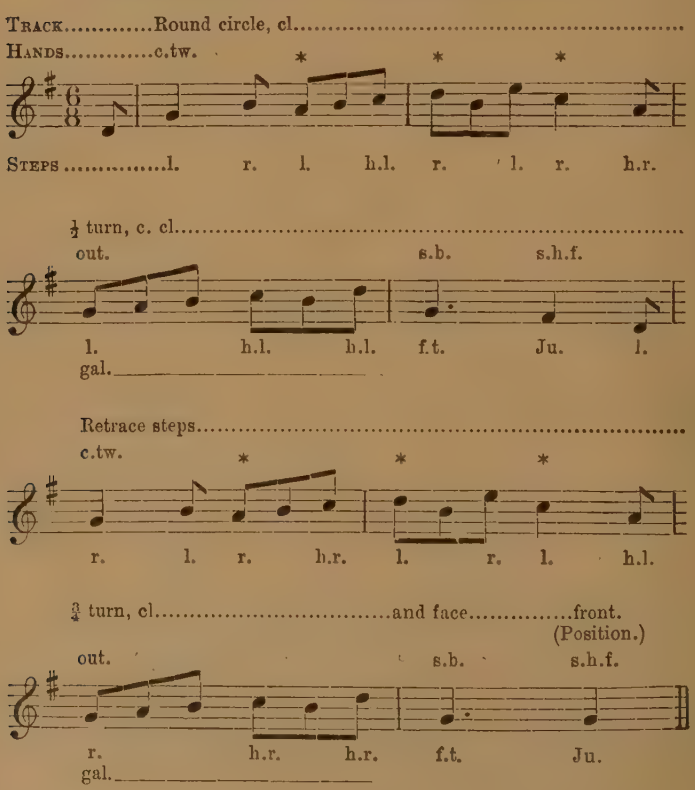
* The simplest way of doing this is for each dancer to grasp his partner's fore-finger with his fore-finger, holding his own stick, by the middle, with the thumb and middle finger.

In other respects the movement and steps are the same as in the two preceding figures, but with Stick-tapping as in Cast-down-and-up, No. 3 (p. 20).

Hands-Round. No. 4 (Badby Tradition).

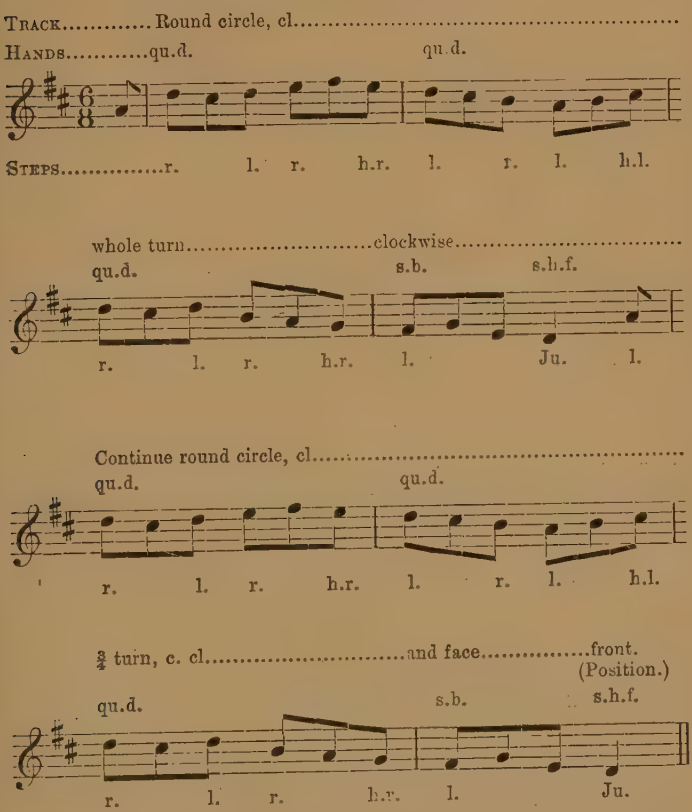
Movement the same as in the preceding figure, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

Half-Rounds. No. 6 (Bledington Tradition).



To form Ring (from "front" formation), even numbers turn clockwise, and odd numbers counter-clockwise, the centres moving outward a little, *i.e.*, away from each other.

WHOLE-ROUNDS. No. 3 (Bucknell Tradition).

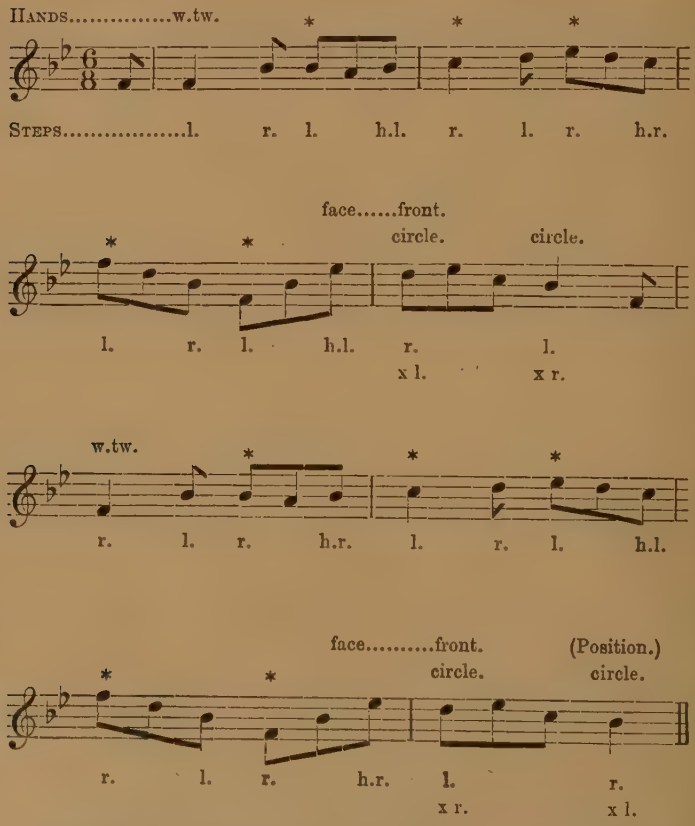

TRACK.....Round circle, cl.....
HANDS.....qu.d. qu.d.
STEPS.....r. l. r. h.r. l. r. l. h.l.
whole turn.....clockwise.....
qu.d. s.b. s.h.f.
r. l. r. h.r. l. Ju. l.
Continue round circle, cl.....
qu.d. qu.d.
r. l. r. h.r. l. r. l. h.l.
¾ turn, c. cl.....and face.....front.
(Position.)
qu.d. s.b. s.h.f.
r. l. r. h.r. l. Ju.

To form Ring (from "column" formation), even numbers turn clockwise, while odd numbers start without any appreciable preliminary turn.

The Hey. No. 7 (Badby Tradition).

Except for the steps and hand-movements, this is danced in the same way as The Hey, A (Part I., p. 70).

The steps, etc., are shown in the following diagram :—



It should be noted that all start on the left foot. When the Hey occurs at the end of a dance, all execute the final Leg-across facing up.

The Hey, No. 8 (Badby Tradition).

Movement and steps the same as in the preceding figure, but with hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

The Hey, No. 9 (Badby Tradition).

Movement and steps the same as in the preceding evolutions, but with stick-tapping as in Cast-down-and-up, No. 3 (p. 20).

The Hey, No. 10 (Badby Tradition).

Movement the same as above, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

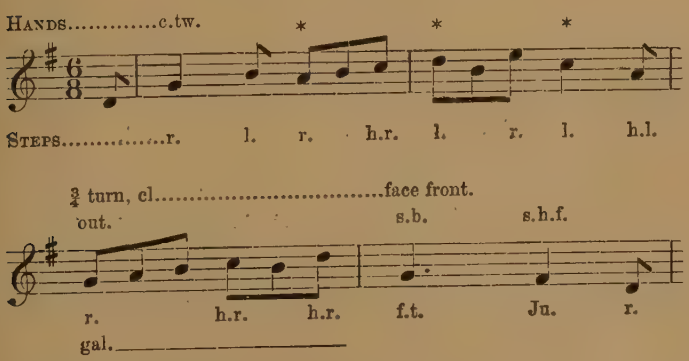
The Hey, No. 11 (Bledington Tradition).

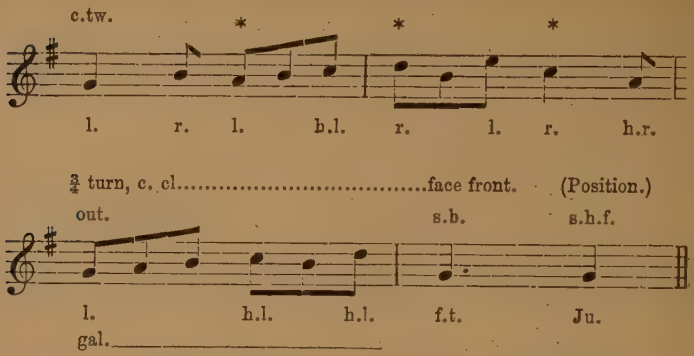
Except for the steps and hand-movements, this is danced in the same way as The Hey, A (Part 1., p. 70).

The changes must be approximately completed in the first two bars of each half-movement, the dancers adjusting their positions in the two following bars.

The steps and hand movements are shown in the following diagram :—

As Danced by Nos. 1, 3 and 6.





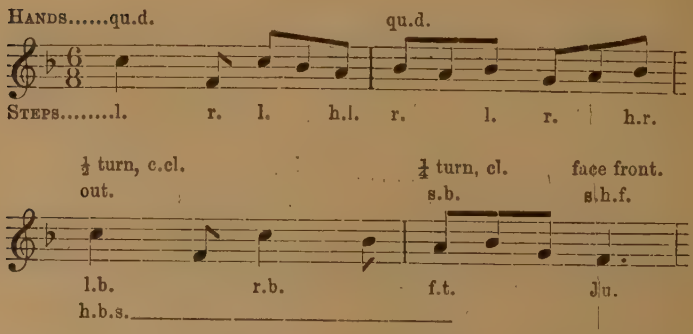
Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

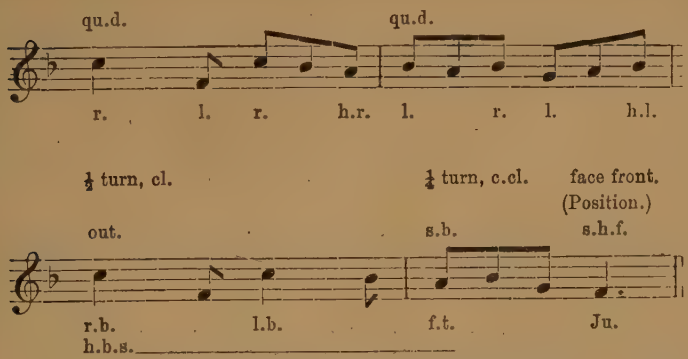
The Hey, No. 12 (Bucknell Tradition).

Except for the steps and hand-movements, this is danced in the same way as The Hey, A (Part I., p. 70).

The changes must be approximately completed in the first two bars of each half-movement, the dancers adjusting their positions in the two following bars :—

As Danced by Nos. 1, 3 and 6.



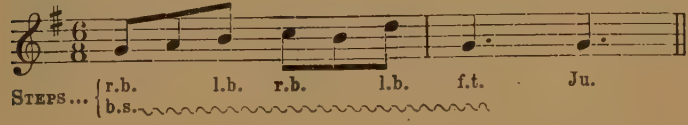


Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

Hey and Kick-in.

The dancers, after changing places in the final Half-Hey, "caper" four times, making a three-quarter turn outwards, as they do so (Nos. 1, 3 and 6 counter-clockwise and Nos. 2, 4 and 5 clockwise), closing in, and finishing in a Ring facing centre. On the last caper they throw the free leg well forward and remain in this position for a few moments. The hand-movement accompanying the capers is "jerk."

Once-to-Yourself. No. 5 (Bledington Tradition).



THE BADBY DANCES.

THE BADBY TRADITION.

Badby is a village in Northamptonshire, about three miles south of Daventry. The Morris team broke up about forty years ago; there is now only one survivor, Mr. Ephraim Cox, aged seventy-four, and it is from him that our knowledge of the three following dances has been derived. Mr. Cox gave us the names of several more dances which used to be regularly performed; unfortunately, however, he was unable to remember their tunes, and therefore could not show the movements: for no traditional Morris-man can dance a single step until he hears, actually or in imagination, the particular tune he wants; nor, as a rule, is it of any avail to whistle him a version—even of a well-known air—other than the one to which he has been accustomed.

The Badby dancers used to wear white pleated shirts, with epaulettes and rosettes attached, two white silk scarfs crossed, "Scotch" cap with ribands, and white trousers. The sticks they used were rather larger and stouter than usual, about 25 inches in length and a full inch in diameter.

The music was supplied by a fiddler.

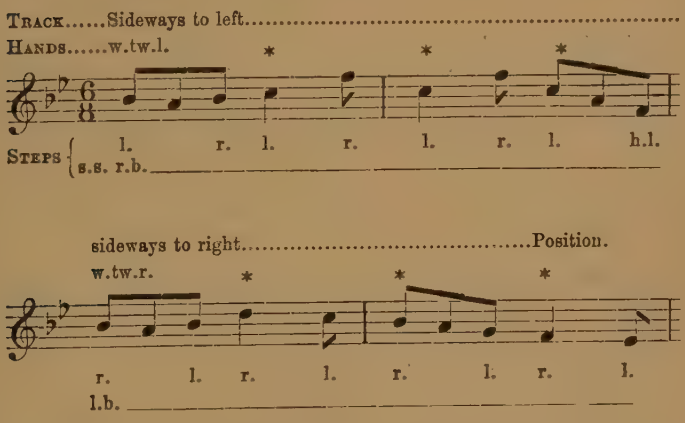
SPECIAL INSTRUCTIONS.

OLD BLACK JOE (Handkerchief Dance).

Side-Step.

So far as the direction of the movements is concerned, this figure is identical with the Ilmington Up-and-down (Part I., p. 105). That is to say, all, facing front, move sideways to the left (odd numbers up, even numbers down) in bars 1 and 2, and to the right (odd numbers down, even numbers up) in bars 3 and 4.

The steps, etc., are shown in the following diagram:—

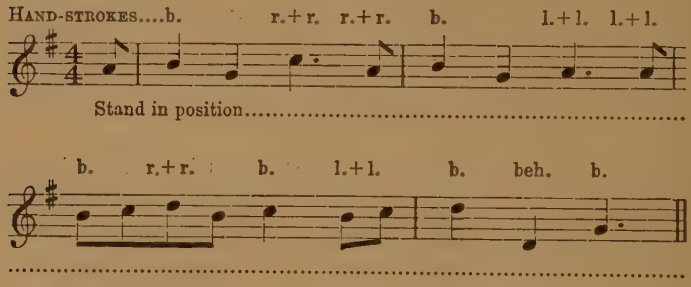


All should start the Half-Hey on the right foot, in order that, after the Leg-across, they may be in a position to start the next movement on the left foot.

SHEPHERDS' HEY (Hand-Clapping or Stick-Dance).

Hand-Clapping.

All stand in position, facing front, and clap hands in the following way :—



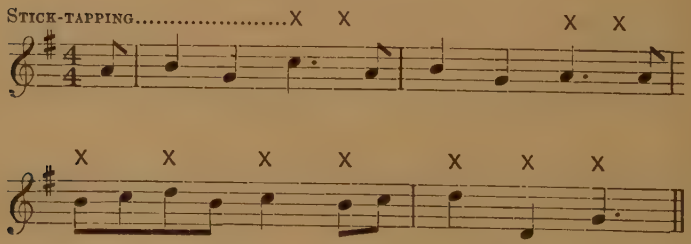
b. = Clap hands.

r. + r. = Partners strike right hands together, moving them from right to left.

l. + l. = Partners strike left hands together, moving them from left to right.

beh. = Each dancer claps his hands behind his back.

Stick-Tapping.



Throughout the whole of this movement the butt is held in the left hand, the right hand, palm upward, grasping the stick at a point some six or eight inches from the tip.

Preparatory to striking, the sticks are held a little in front of the body, at breast level, and inclined slightly upwards towards the right, thus :—

All stand in position, facing front, and tap sticks in the following way :—

Bar 1.—On the third and fourth beats each odd number, without releasing either hand, strikes with the tip of his stick the lower end of his partner's stick, *i.e.*, the part which lies between the two hands ; simultaneously, and with a like rhythm, each even number moves his left hand forward so that that part of his stick which lies between his hands may meet the tip of his partner's stick.

Bar 2.—Even numbers strike odd in like manner.

Bars 3 and 4.—On the first beat of the third bar odd numbers strike even ; and on the second beat even numbers strike odd.

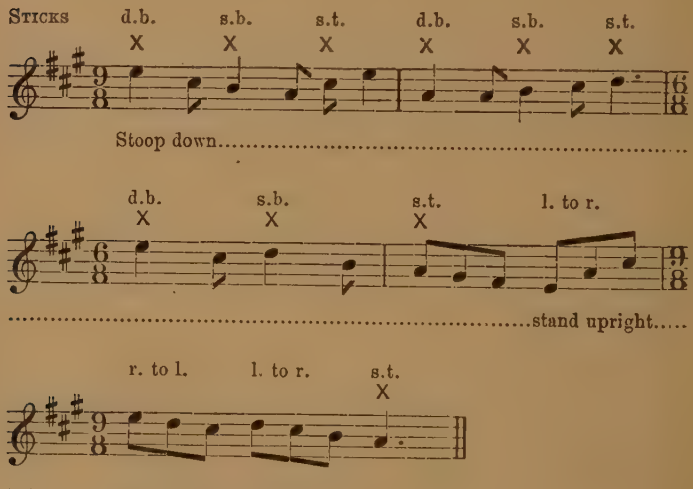
These two movements are repeated on the third and fourth beats of the third bar, and again on the first and second beats of the fourth bar.

On the third beat of the fourth bar partners strike the tips of their sticks together, moving them from right to left.

THE BEAUX OF LONDON CITY (Stick Dance).

Dib-and-Strike.

All stand in position, facing front, and perform the following movements:—



d.b.=Dib with butts.
s.b.=Strike with butts.
s.t.=Strike with tips.
l. to r.=Wave sticks from left to right.
r. to l.=Wave sticks from right to left.

Bar 1.—1st beat—Holding their sticks by the middle, all stoop down and "dib" with *butts*.

2nd beat—Still stooping down, partners strike the butts of their sticks together, moving them from right to left.

3rd beat—Partners strike the tips of their sticks together, moving them from right to left.

Bar 2.—As in bar 1.

Bars 3, 4 and 5.—On the two beats of the third bar, and the first beat of the fourth bar, these three movements are repeated; whereupon all stand upright.

On the second beat of the fourth bar, and on the first and second beats of the last bar, partners wave their sticks to and fro three times (the first time from left to right), preparatory to striking the tips together on the last beat of the last bar.

This waving movement is executed mainly with the fore-arm; the wrist must be loosely held, so that the hand may describe the two loops of the figure 8, in a vertical plane.

Dib-and-Shoot.

Bar 1.—1st beat—Holding sticks about eight inches from the butt, all stoop down and "dib" once with *butts*.

2nd beat—Without raising their sticks, all let the tips fall forward, almost with their own weight, and strike the ground.

3rd beat—Still stooping down, partners "shoot" at one another, *i.e.*, each holds his stick as though it were a gun, raises it to his shoulder, and points it at the other.

Bar 2.—The same again, except that No. 1 "shoots" at No. 6, and No. 2 at No. 5—the "middles," as before, shooting at each other.

Bars 3-5.—On the two beats of bar 3 and on the first beat of bar 4, the three movements as described in bar 1 are repeated. Whereupon, all stand up, wave their sticks three times and, on the last beat of the fifth bar, strike them together as in Dib-and-Strike (p. 40).

When Dib-and-Shoot is done for the last time, *i.e.*, at the conclusion of the dance, all face up as partners strike their sticks together on the last beat of the last bar.

NOTATION OF THE BADBY DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	OLD BLACK JOE (HANDKERCHIEF DANCE).	
Once-to-yourself.	None.	Column.
A1.	Cast-down-and up, No. 1 (p. 18).	Col. to Fr.
B1. 1 to 4. 5 to 8.	Side-step (p. 37). Half-hey, No. 7 (p. 32).	Front. Col. to Fr.
B2.	Same as in **B1**, to places.	
A1. (2nd time.)	Set-straight, No. 1 (p. 23).	Front.
B1 and **B2.** (2nd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (3rd time.)	Back-to-back, No. 6 (p. 26).	Front.
B1 and **B2.** (3rd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (4th time.)	Hands-round, No. 1 (p. 28).	Front.
B1 and **B2.** (4th time.)	Same as in **B1** and **B2**, 1st time.	
A2.	Whole-hey, No. 7, facing up on last bar (p. 32). ALL-IN.	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERDS' HEY* (Third Version) (HAND-CLAPPING OR STICK DANCE).	
Once-to-yourself.	None.	Column.
A1.	Cast-down-and-up, Nos. 2 or 3 (p. 20).	Col. to Fr.
B1. 1 to 4.	Hand-clapping or Stick-tapping (p. 38).	Front.
5 to 8.	Half-hey, Nos. 8 or 9 (p. 33).	Col. to Fr.
B2.	Same as in **B1**, to places.	
A1. (2nd time.)	Set-straight, Nos. 2 or 3 (p. 24).	Front.
B1 and **B2.** (2nd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (3rd time.)	Back-to-back, Nos. 7 or 8 (p. 26).	Front.
B1 and **B2.** (3rd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (4th time)	Hands-round, Nos. 2 or 3 (p. 24).	Front
B1 and **B2.** (4th time.)	Same as in **B1** and **B2**, 1st time.	
A2.	Whole-hey, Nos. 8 or 9, facing up on last bar (p. 33).	Column.
	ALL-IN.	

* For the music to this dance see *Morris Dance Tunes*, Set 2, p. 8.

MUSIC.	MOVEMENTS.	FORMATION.
	THE BEAUX OF LONDON CITY (Stick Dance).	
Once-to-your-self.	All dib on the last beat of the last bar.	Column.
A1.	Cast-down-and-up, No. 4 (p. 21).	Col. to Fr.
B1.	Dib-and-strike (p. 40).	Front.
B2.	Dib-and-shoot (p. 41).	Front.
A1. (2nd time.)	Set-straight, No. 4 (p. 25).	Front.
B1 and **B2.** (2nd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (3rd time.)	Back-to-back, No. 9 (p. 26).	Front.
B1 and **B2.** (3rd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (4th time.)	Hands-round, No. 4 (p. 30).	Front.
B1 and **B2.** (4th time.)	Same as in **B1** and **B2**, 1st time.	
A2.	Whole hey, No. 10 (p. 33).	Col. to Fr.
B3 and **B4.**	Same as in **B1** and **B2**, 1st time, all facing up on the last beat (p. 42). All-in.	Fr. to Col.

THE BLEDINGTON DANCES.

THE BLEDINGTON TRADITION.

Bledington is a small village in Gloucestershire, about six miles south-west of Chipping Norton. Although it is many years since the Bledington Morris was disbanded, five of the old dancers are still living—Messrs. Jonathan Harris, Edwin Gibbs, Thomas Wright, John Hitchman, and Charles Benfield.

Of the three Bledington dances already described in Part III., two—The Gallant Hussar and Leap Frog (also known as Glorisher)—were derived from Mr. Benfield, and the third, Princess Royal (2nd version), from Mr. Hitchman. Since then, however, we have again visited Bledington, where we were fortunate enough to secure the additional assistance of Mr. Gibbs, who, although he is in his seventy-fifth year, danced several dances for our benefit from beginning to end, singing the tunes as he did so—no mean feat for a man of his years. This has enabled us not only to revise the original descriptions of the three dances in Part III., and now to reprint more accurate versions of these, but to include four fresh dances.

Mr. Gibbs is a first-rate dancer, and has so retentive a memory that we feel quite confident that the descriptions of the Bledington dances given herein are substantially accurate. It was amusing, too, to hear his criticism of the modern revival of Morris dancing, which, he said, was not "danciful" enough, but "all capering and running and reeving about"—referring, presumably, to the habit of expending too much energy upon covering the ground and not enough upon the body movements.

The tune of "Lumps of Plum Pudding" was sung by Mr. Gibbs; the rest were played and sung by Mr. Benfield, who used to "fiddle" for the side.

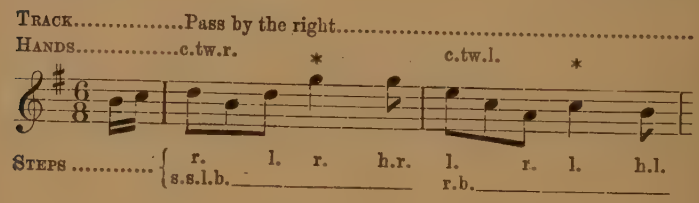
The Bledington Morris men wore the usual pleated shirts covered with rosettes and ribbons, ordinary trousers, and box-hats. The Fool had a T and an F painted in black on either cheek, and carried a stick, with a cow's tail attached to one end and a bladder to the other. He wore black and white stockings, an ordinary shirt decorated with coloured rags and ribbons, a box-hat with the top cut off, and a dinner-bell attached to the back buckle of his trousers.

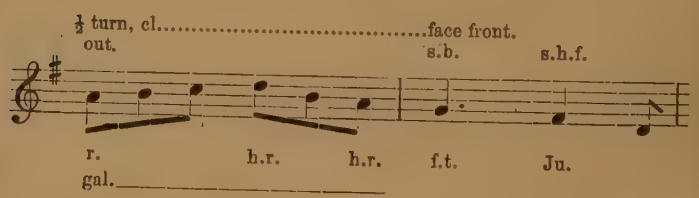
SPECIAL INSTRUCTIONS.

THE GALLANT HUSSAR (Handkerchief Dance).

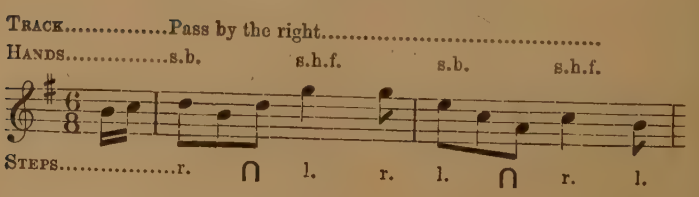
Cross-Over with Side-Step.

This is executed by all the dancers simultaneously, partners changing places. The steps, etc., are shown in the following diagram: —

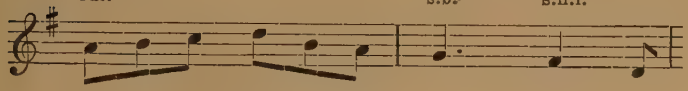




Cross-Over with Half-Capers.



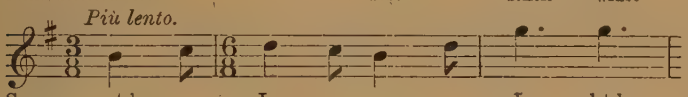
½ turn, cl.....face front.
out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.
gal._____

Cross-Over with Fore-Capers.

Track.....Pass by the right.....
Hands.....wide. s.b. s.h.f. wide.



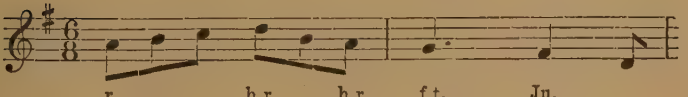
Steps.....r.t.b. Ju. r. L. l.t.b.

.....

s.b. s.h.f.

Ju. l. R. l.

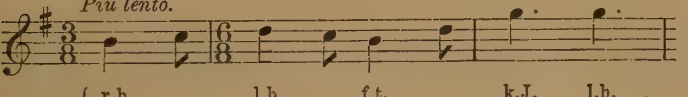
½ turn, cl.....face front.
out. s.b. s.h.f.



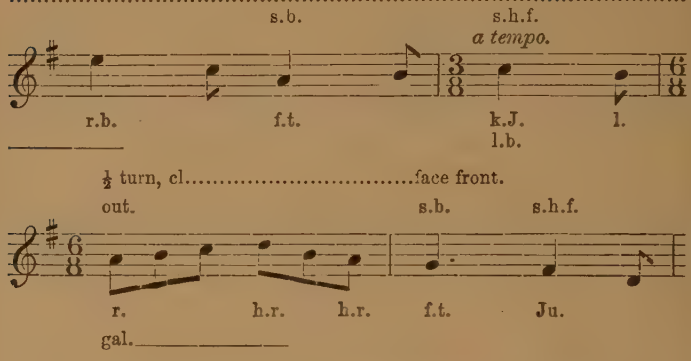
r. h.r. h.r. f.t. Ju.
gal._____

Cross-Over with Uprights.

Track.....Pass by the right.....
Hands.....Out. s.b. s.h.f. out.



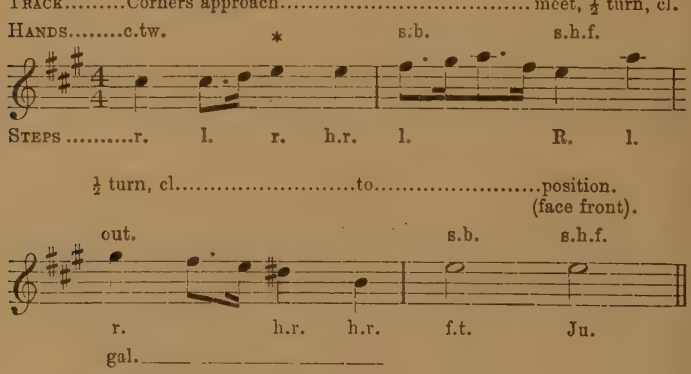
Steps... { r.b. l.b. f.t. k.J. l.b.
x h._____ r.b. x h._____



TRUNKLES (*Second version*) (CORNER DANCE).

CORNERS MEET-AND-RETIRE.

Nos. 1 and 6 meet and return to places in the following manner :—

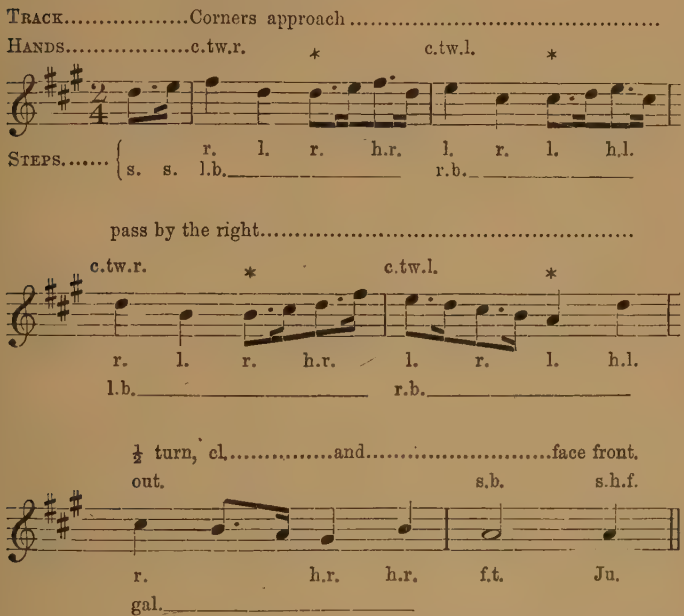


Immediately after the Caper, each dancer turns very swiftly to his right, before "galleying" back to his place.

Nos. 1 and 6 are followed by the other pairs of Corners in the usual way, each pair jumping once preparatory to beginning this movement.

Corners with Side-Step.

Nos. 1 and 6 cross over and change places in the usual way, with the following steps, etc. :—


Track.....Corners approach.....
Hands.....c.tw.r. * c.tw.l. *
Steps..... r. l. r. h.r. l. r. l. h.l.
s. s. l.b. r.b.
pass by the right.....
c.tw.r. * c.tw.l. *
r. l. r. h.r. l. r. l. h.l.
l.b. r.b.
½ turn, cl.....and.....face front.
out. s.b. s.h.f.
r. h.r. h.r. f.t. Ju.
gal.

Nos. 1 and 6 are followed by the other pairs of Corners in the usual way (each pair jumping once preparatory to beginning the movement), except that Nos. 3 and 4, instead of changing places, dance completely round one another and return to their own positions (*i.e.* pass by the right, half turn clockwise, pass by the right and "galley" round to places).

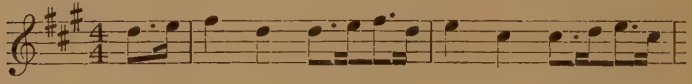
Traditionally, these two movements (Corners meet-and-retire and Corners with side-step) were repeated, to places, and so on throughout the dance; for brevity's sake, these repetitions have been omitted in the Notation.

Corners with Half-Capers.

Corners as before, with the following steps, etc. :—

Track.....Corners approach.....

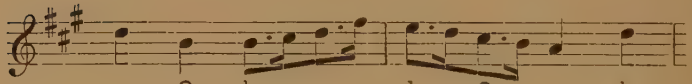
Hands.....s.b. s.h.f. s.b. s.h.f.



Steps.....r. ∩ l. r. l. ∩ r. l.

pass by the right.....

s.b. s.h.f. s.b. s.h.f.



r. ∩ l. r. l. ∩ r. l.

½ turn, cl.....and.....face front.

out. s.b. s.h.f.

r. h.r. h.r. f.t. Ju.

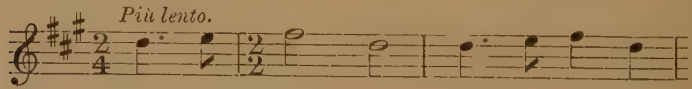
gal._____

Corners with Fore-Capers.

Track.....Corners approach.....

Hands.....Wide. s.b. s.h.f. wide.

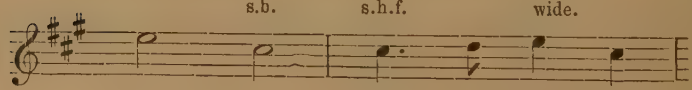
Più lento.



Steps.....r.t.b. Ju. r. L. l.t.b.

.....

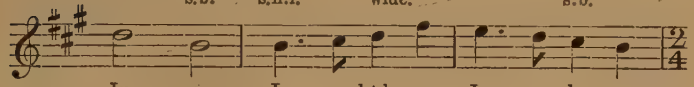
s.b. s.h.f. wide.



Ju. l. R. r.t.b.

pass by the right.....

s.b. s.h.f. wide. s.b.

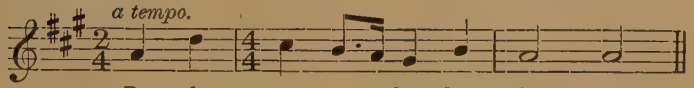


Ju. r. L. l.t.b. Ju. l.

.....½ turn, cl.....and.....face front.

s.h.f. out. s.b. s.h.f.

a tempo.



R. l. r. h.r. h.r. f.t. Ju.

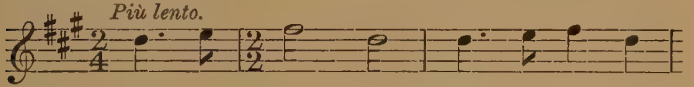
gal._____

Corners with Uprights.

Track.....Corners approach.....

Hands.....out. s.b. s.h.f. out.

Più lento.

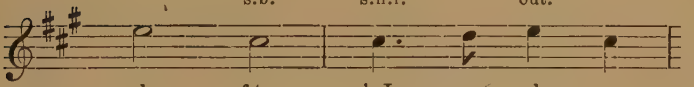


r.b. l.b. f.t. k.J. l.b.

x h._____ r.b. x h._____

.....

s.b. s.h.f. out.

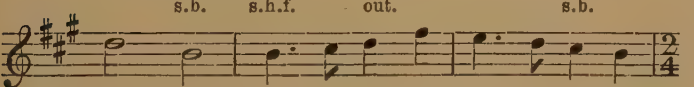


r.b. f.t. k.J. r.b.

_____ l.b. x h._____

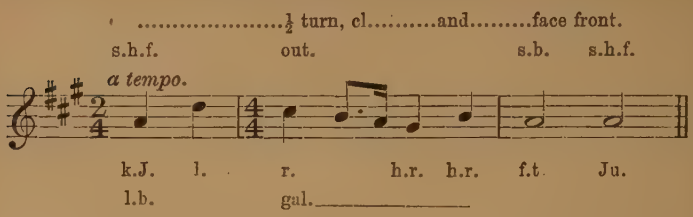
pass by the right.....

s.b. s.h.f. out. s.b.



l.b. f.t. k.J. l.b. r.b. f.t.

_____ r.b. x h._____



WILLIAM AND NANCY (Handkerchief Dance).

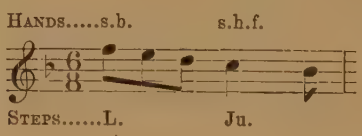
The "Salute."

Bar 1. Nos. 1 and 6 wave their right hands twice, holding them high above their heads.

Bar 2. Nos. 2 and 5 do the same.

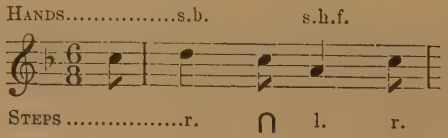
Bar 3. Nos. 3 and 4 do the same.

Bar 4. All Caper and Jump, in position, thus :—



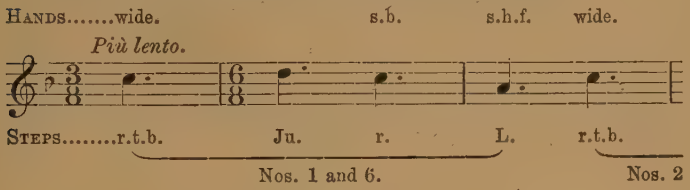
Half-Capers.

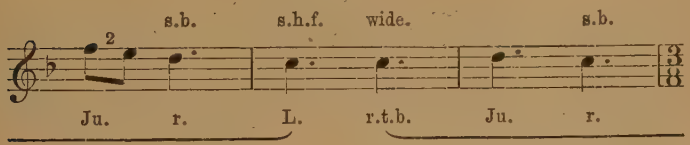
Instead of Saluting, Corners, in like order, perform the following steps in position :—

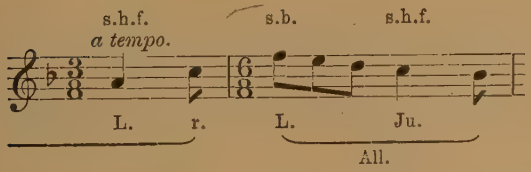


Fore-Capers.

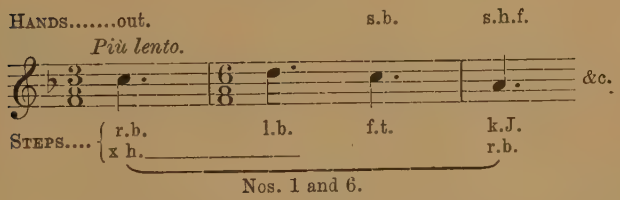
Same as before, but with the following steps, etc. : —







Uprights.

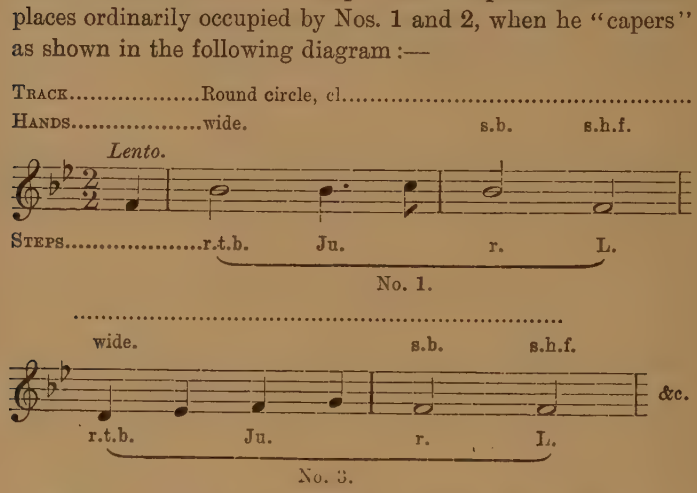


LEAP-FROG (Handkerchief Dance).

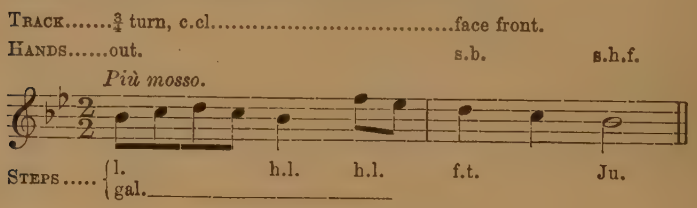
Ring and Fore-Capers.

All dance round in a ring, clockwise, moving round one place every two bars and completing the circle, therefore, in the first twelve bars of A music. Each dancer takes two

walking steps to the bar, except when he passes between the places ordinarily occupied by Nos. 1 and 2, when he "capers" as shown in the following diagram :—

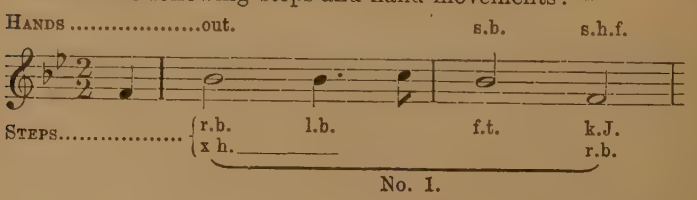


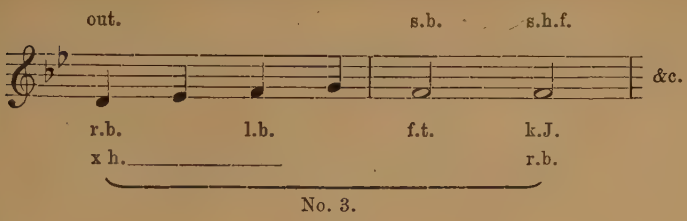
When the circle is completed, all dance into position and face Front in the last two bars, as follows :—



Ring and Uprights.

This is danced in the same way as Ring and Fore-capers, but with the following steps and hand-movements :—

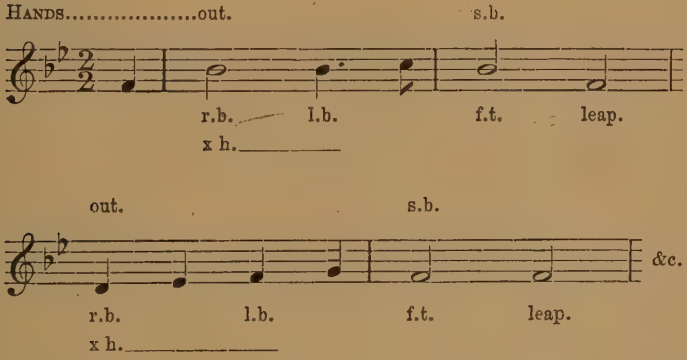




No. 3.

Ring and Leap-Frog.

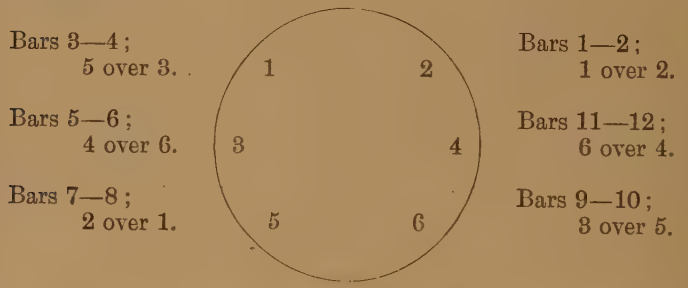
As in the preceding evolutions, but with steps, etc., as follows: —



In this evolution, each dancer in turn jumps in leap-frog fashion over the back of the man in front of him. The one who stoops remains stationary during the whole of the two bars, while the other, after the leap, moves on to the place in front. Dancers leap in the following order:—

1 over 2, at 2's place.
5 over 3, at 1's place.
4 over 6, at 3's place.
2 over 1, at 5's place.
3 over 5, at 6's place.
6 over 4, at 4's place.

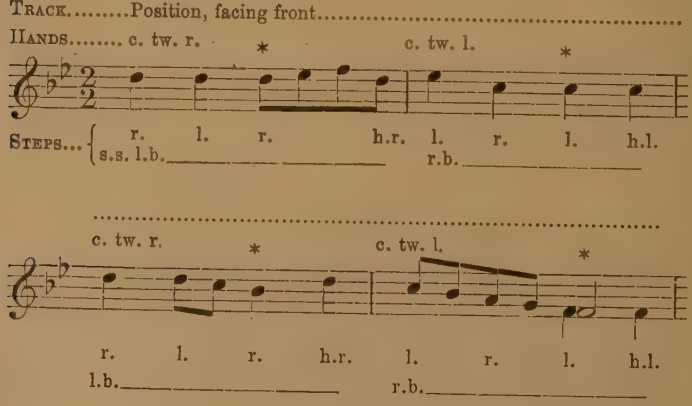
It will be seen that each dancer leaps once and stoops down once; and that the point at which the leap is made recedes one place each time. This is shown in the following illustration:—



Each man must remember that he has the twelve bars in which to complete the circuit. Ordinarily, he moves forward one place every two bars, but (1) when he is leaping he advances two places, and (2) when he is stooping he remains in the same place.

Side-Step.

Partners, standing in position, perform the following steps and hand-movements, etc.:—



NOTATION OF THE BLEDINGTON DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	THE GALLANT HUSSAR.* (Handkerchief Dance.)	
Once-to-yourself.	No. 5 (p. 35).	Column.
A1.	Foot up, No. 11 (p. 22).	Col. to Fr.
B1.		
1 to 4.	Cross-over with Side-step (p. 48).	Front.
5 to 8.	Half-hey, No. 11 (p. 33).	Col. to Fr.
B1. (2nd time.)	Same as in B1, 1st time, to places.	
A1. (2nd time.)	Half-gip, No. 5 (p. 25).	Front.
B1. (3rd time.)		
1 to 4.	Cross-over with Half-capers (p. 48).	Front.
5 to 8.	Half-hey, No. 11.	Col. to Fr.
B1. (4th time.)	Same as in B1, 3rd time, to places.	
A2.	Whole-gip, No. 3 (p. 27).	Front.
B2.		
1 to 7.	Cross-over with Fore-capers (p. 49).	Front.
8 to 11.	Half-hey, No. 11.	Col. to Fr.
B2. (2nd time.)	Same as in B2, 1st time, to places.	
A2. (2nd time.)	Half-rounds, No. 6 (p. 30).	Ring to Fr.
B2. (3rd time.)		
1 to 7.	Cross over with Uprights (p. 49).	Front.
8 to 11.	Half-hey, No. 11.	Col. to Fr.
B2. (4th time.)	Same as in B2, 3rd time, to places.	
A3.	Whole-hey, No. 11, and Caper-out ("wave" hand movements). All-in.	Column.

* This must be taken as superseding the version in Part III. (p. 61).

MUSIC.	MOVEMENTS.	FORMATION.
	TRUNKLES (Second version). (CORNER DANCE.)	
Once-to-your-self.	No. 5 (p. 35).	Column.
A1.	Foot-up, No. 11 (p. 22).	Col. to Fr.
B1. (with repeats.)	Corners meet-and-retire (p. 50).	Front.
C1. (with repeats.)	Corners with Side-step (p. 51).	Front.
A1. (2nd time.)	Half-gip, No. 5 (p. 25).	Front.
B1. (2nd time.) (with repeats.)	Corners meet-and-retire.	Front.
C1. (2nd time.) (with repeats.)	Corners to places* with Half-capers (p. 52).	Front.
A2.	Whole-gip, No. 3 (p. 27).	Front.
B2. (with repeats.)	Corners meet-and-retire.	Front.
C2. (with repeats.)	Corners with Fore-capers (p. 52).	Front.
A2. (2nd time.)	Half-rounds, No. 6 (p. 30).	Ring to Fr.
B2. (2nd time.) (with repeats.)	Corners meet-and-retire.	Front.
C2. (2nd time.) (with repeats.)	Corners to places* with Uprights (p. 53).	Front.
A3.	Whole-hey, No. 11, and Caper-out ("wave" hand movements). ALL-IN.	Column.

* This, it must be remembered, applies to the diagonals only, Nos. 1 and 6, and Nos. 2 and 5. The centres do not change places in the corner movements of this dance.

MUSIC.	MOVEMENTS.	FORMATION.
	WILLIAM AND NANCY.	
	(HANDKERCHIEF DANCE.)	
Once-to your-self.	No. 5 (p. 35).	Column.
A1.	Foot-up, No. 11 (p. 22).	Col. to Fr.
B1.		
1 to 4.	The "salute" (p. 54).	Front.
5 to 8.	Half-hey, No. 11 (p. 33).	Col. to Fr.
B1.		
(2nd time.)	Same as in B1, 1st time, to places.	
A1.		
(2nd time.)	Half-gip, No. 5 (p. 25).	Front.
B1.		
(3rd time.)		
1 to 4.	Half-capers (p. 54).	Front.
5 to 8.	Half-hey, No. 11.	Col. to Fr.
B1.		
(4th time.)	Same as in B1, 3rd time, to places.	
A2.	Whole-gip, No. 3 (p. 27).	Front.
B2.		
1 to 8.	Fore-capers (p. 55).	Front.
9 to 12.	Half-hey, No. 11.	Col. to Fr.
B2.		
(2nd time.)	Same as in B2, 1st time, to places.	
A2.		
(2nd time.)	Half-rounds, No. 6 (p. 30).	Ring to Fr.
B2.		
(3rd time.)		
1 to 8.	Uprights (p. 55).	Front.
9 to 12.	Half-hey, No. 11.	Col. to Fr.
B2.		
(4th time.)	Same as in B2, 3rd time, to places.	
A3.	Whole-hey, No. 11, and Caper-out ("wave" hand movements).	Column.
	ALL-IN.	

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MUSIC.	MOVEMENTS.	FORMATION.
	LEAP-FROG.* (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 5 (p. 35).	Column.
A.	Ring and Fore-capers (p. 55).	Ring to Fr.
B1. 1 to 4.	Side-step (p. 58).	Front.
5 to 8.	Half-hey, No. 11 (p. 33).	Col. to Fr.
B2.	Same as in **B1**, to places.	
A. (2nd time.)	Ring and Uprights (p. 56).	Ring to Fr.
B1 and **B2.** (2nd time.)	Same as **B1** and **B2**, 1st time.	
A. (3rd time.)	Ring and Leap-frog (p. 57).	Ring to Fr.
B1 and **B2.** (3rd time.)	Same as **B1** and **B2**, 1st time, with Caper-out ("wave" hand movements) in final Half-hey.	
	ALL-IN.	

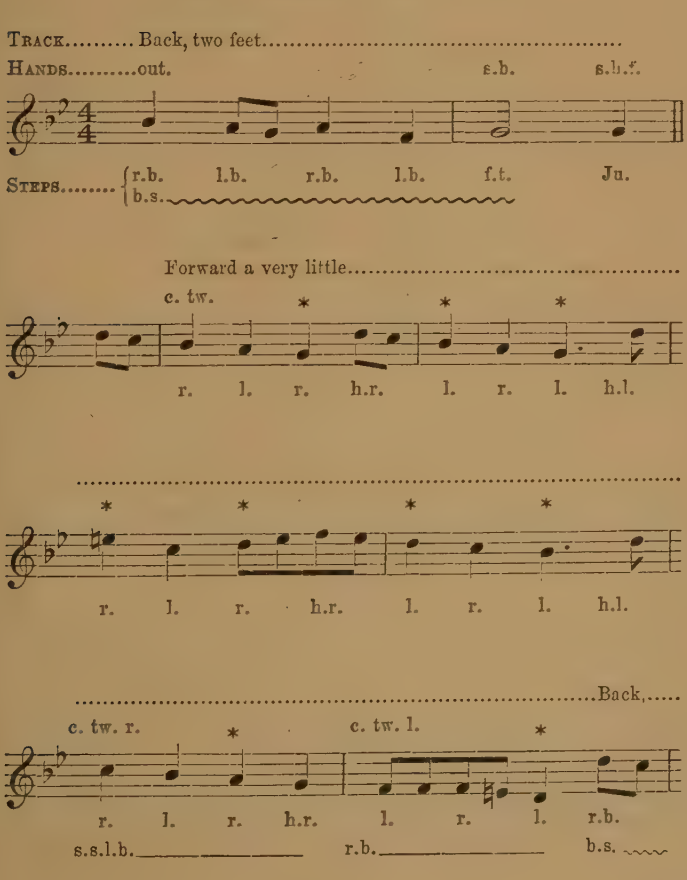
* This must be taken as superseding the version printed in Part III., p. 62.

MORRIS JIGS (Bledington Tradition).

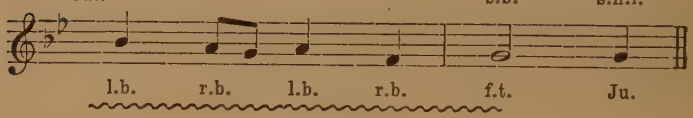
The three following jigs are danced in the usual way, either by one or two dancers.

PRINCESS ROYAL (*Second version*).

ONCE-TO-YOURSELF AND FOOT-UP.

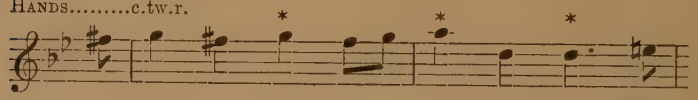


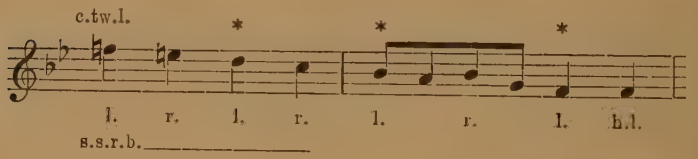
two feet.....Position.
out. s.b. s.h.f.

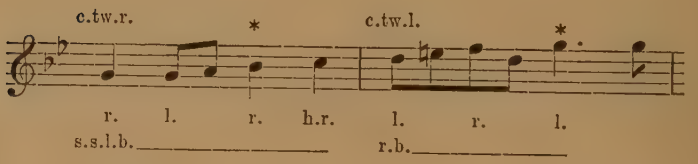


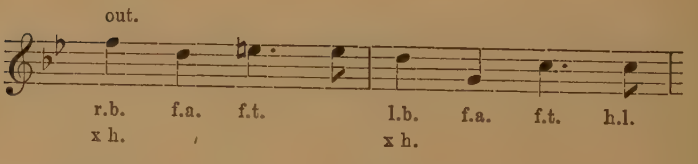
Side-Step.

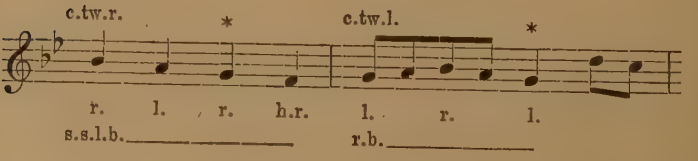
Track.....Position.....
Hands.....c.tw.r.











wave. wave. wave. wave.

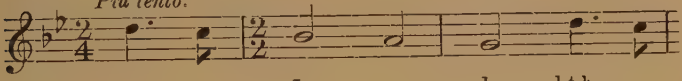
R. L. R. L.

Fore-Capers.

Track .....Forward a very little.....

Hands.....Wide. s.b. s.h.f. wide.

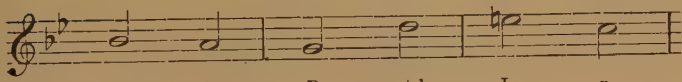
Più lento.



Steps.....r.t.b. Ju. r. L. l.t.b.

.....

s.b. s.h.f. wide. s.b.

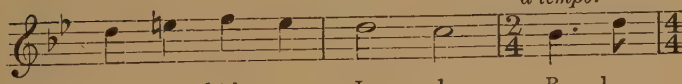


Ju. l. R. r.t.b. Ju. r.

.....

s.h.f. wide. s.b. s.h.f.

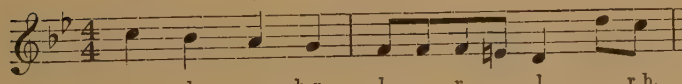
a tempo.



L. l.t.b. Ju. l. R. l.

.....Back,

c.tw.r. * c.tw.l. *

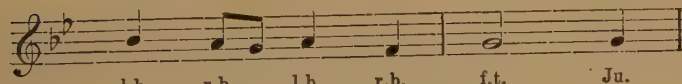


r. l. r. h.r. l. r. l. r.b.

s.s.l.b._____ r.b._____ b.s.

two feet.....Position.

out. s.b. s.h.f.



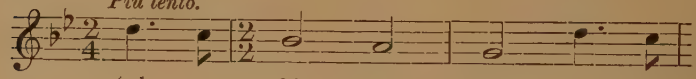
l.b. r.b. l.b. r.b. f.t. Ju.

Uprights.

Track.....Forward a very little.....

Hands.....Out. s.b. s.h.f. out.

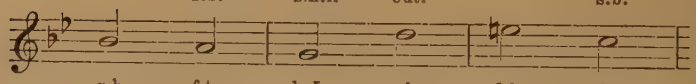
Più lento.



Steps..... r.b. l.b. f.t. k.J. l.b.
x h. r.b. x h.

.....

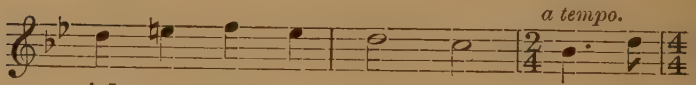
s.b. s.h.f. out. s.b.



r.b. f.t. k.J. r.b. l.b. f.t.
l.b. x h.

.....

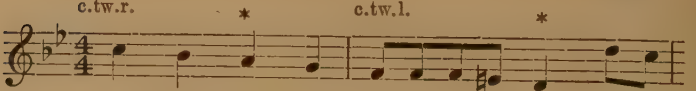
s.h.f. out. s.b. s.h.f.
a tempo.



k.J. l.b. r.b. f.t. k.J. l.
r.b. x h. l.b.

.....Back....

c.tw.r. c.tw.l.



r. l. r. h.r. l. r. l. r.b.
s.s. l.b. r.b. b.s.

two feet.....Position.
out. s.b. s.h.f.

l.b. r.b. l.b. r.b. f.t. Ju.

NOTATION OF PRINCESS ROYAL.*

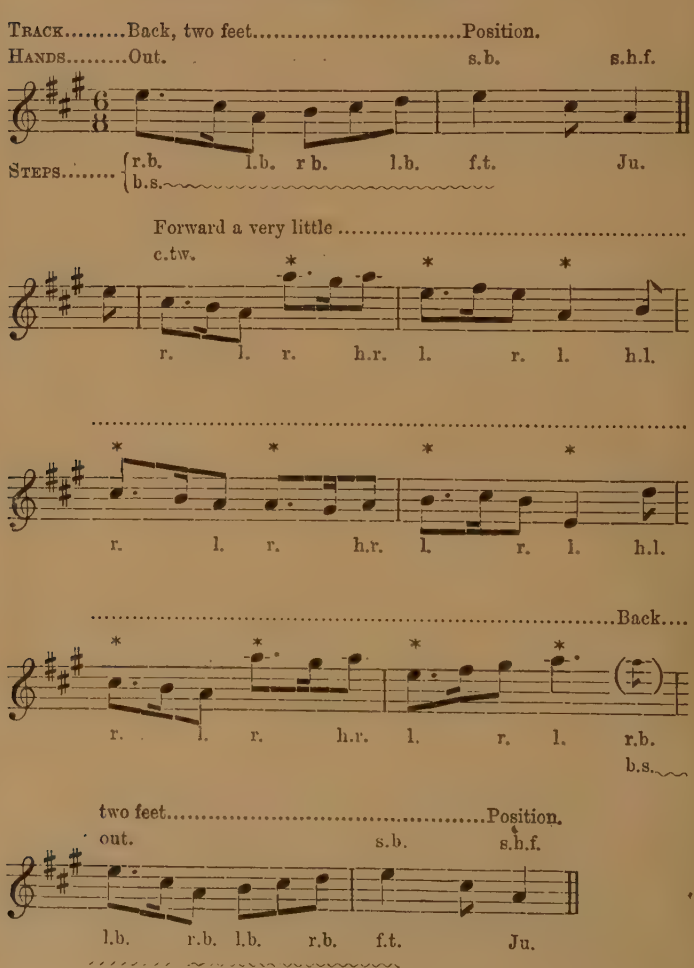
(*Second Version*, BLEDINGTON TRADITION.)

MUSIC.	MOVEMENTS.
Once-to-your-self.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Fore-capers.
B1.	Side-step.
C.	Uprights.
B2.	Side-step.

* This must be taken as superseding the version printed in Part III., p. 70 (second version). For the music, see *Morris Dance Tunes*, Set 8, p. 16, but the musician must be instructed to play the repeat twice only, instead of three times.

LUMPS OF PLUM PUDDING (*Second version*, Bledington Tradition).

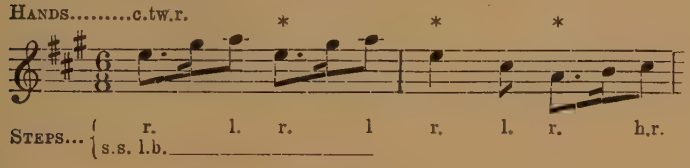
Once-to-Yourself and Foot Up.


Track.....Back, two feet.....Position.
Hands.....Out. s.b. s.h.f.
Steps..... r.b. l.b. r b. l.b. f.t. Ju.
b.s.
Forward a very little .....
c.tw.
r. l. r. h.r. l. r. l. h.l.
r. l. r. h.r. l. r. l. h.l.
.....Back....
r. l. r. h.r. l. r. l. r.b.
b.s.
two feet.....Position.
out. s.b. s.h.f.
l.b. r.b. l.b. r.b. f.t. Ju.

Side-Step.

Track.....Position.....

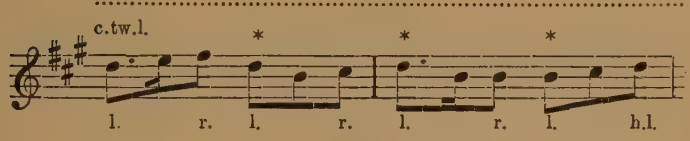
Hands.....c.tw.r.



Steps... { r. l. r. l r. l. r. h.r.
{ s.s. l.b.

.....

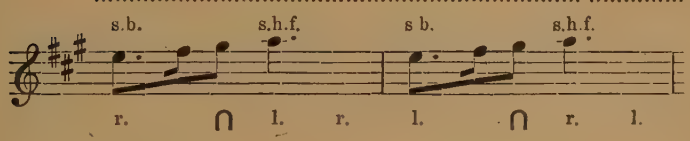
c.tw.l.



l. r. l. r. l. r. l. h.l.

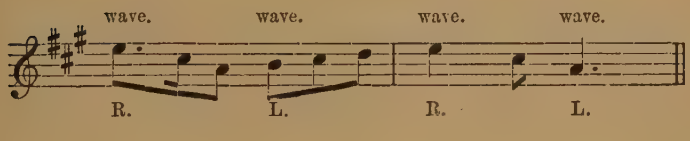
r.b.

.....



r. ∩ l. r. l. ∩ r. l.

.....



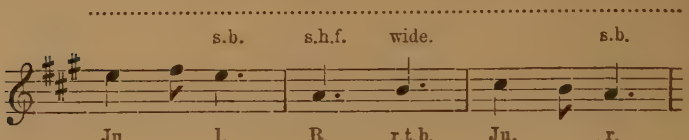
R. L. R. L.

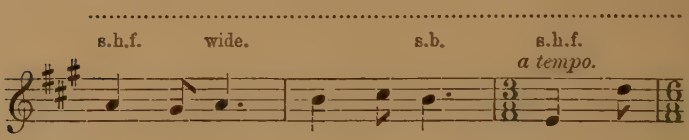
Fore-Capers.

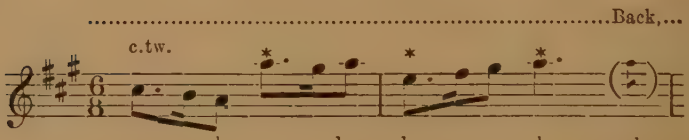
Track.....Forward a very little.....

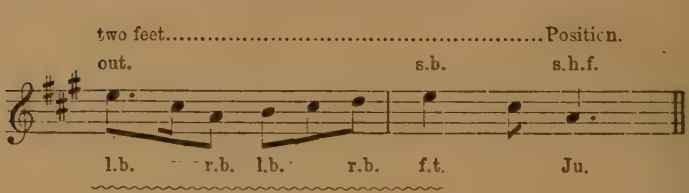
Hands.....Wide. s.b. s.h.f. wide.

Steps.....r.t.b. Ju. r. L. l.t.b.

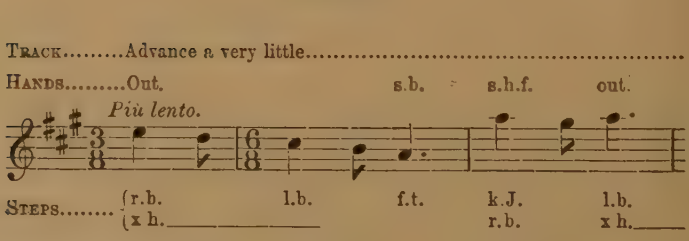

s.b. s.h.f. wide. s.b.
Ju. l. R. r.t.b. Ju. r.

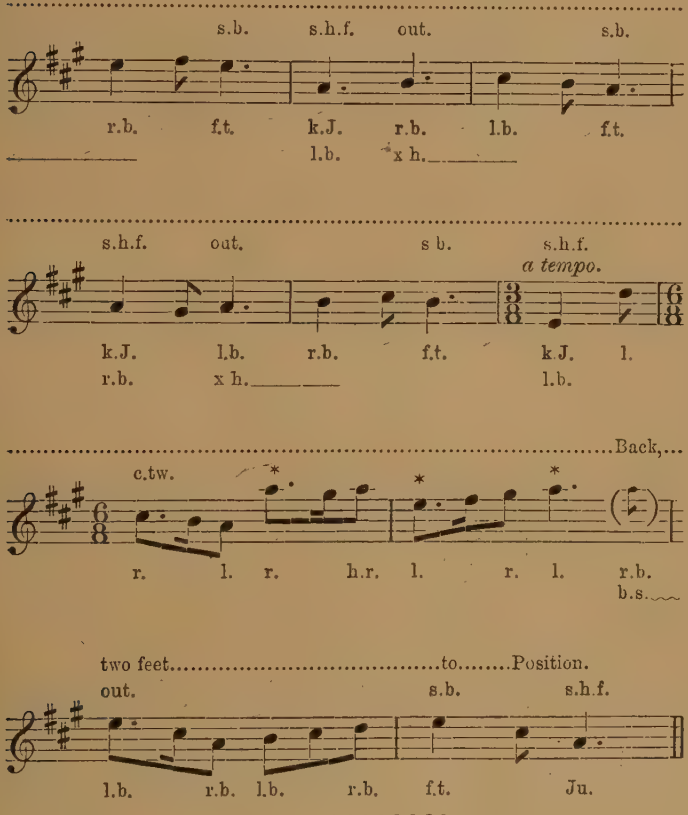

s.h.f. wide. s.b. s.h.f.
a tempo.
L. l.t.b. Ju. l. R. l.


Back,...
c.tw.
r. l. r. h.r. l. r. l. r.b.
b.s.


two feet.....Position.
out. s.b. s.h.f.
l.b. r.b. l.b. r.b. f.t. Ju.

Uprights.


Track.....Advance a very little.....
Hands.....Out. s.b. s.h.f. out.
Più lento.
Steps..... r.b. l.b. f.t. k.J. l.b.
x h. r.b. x h.


s.b. s.h.f. out. s.b.
r.b. f.t. k.J. r.b. l.b. f.t.
l.b. x h.
s.h.f. out. s b. s.h.f.
a tempo.
k.J. l.b. r.b. f.t. k.J. l.
r.b. x h. l.b.
Back,...
c.tw.
r. l. r. h.r. l. r. l. r.b.
b.s.
two feet.....to.....Position.
out. s.b. s.h.f.
l.b. r.b. l.b. r.b. f.t. Ju.

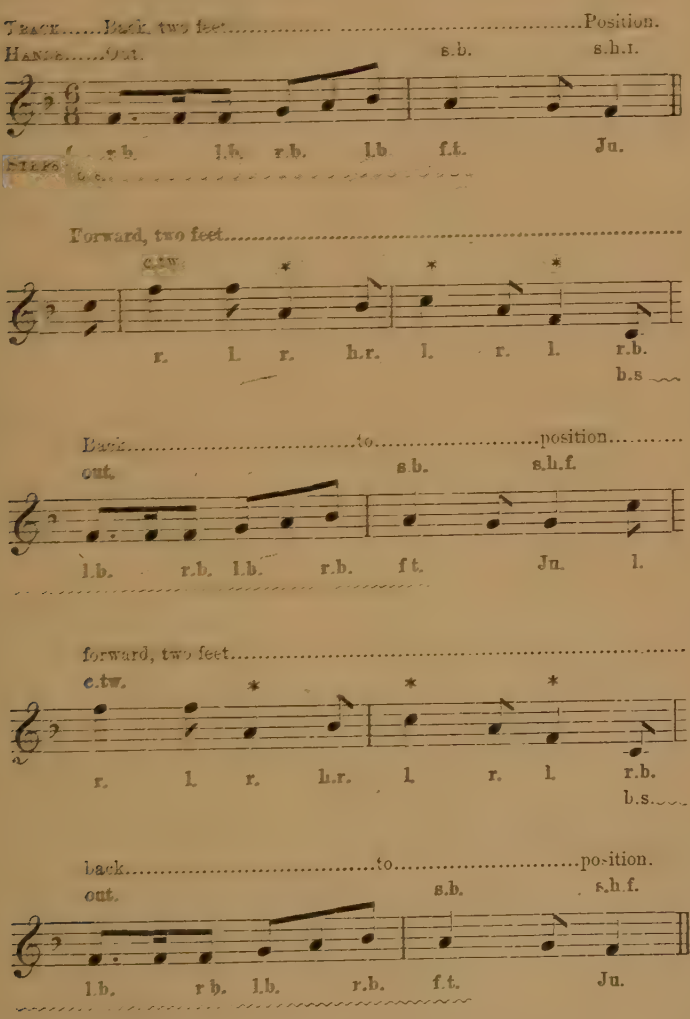
NOTATION OF LUMPS OF PLUM PUDDING.

(*Second Version*, BLEDINGTON TRADITION.)

MUSIC.	MOVEMENTS.
Once to yourself.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Fore-capers.
B1.	Side-step.
C.	Uprights.
B2.	Side-step.

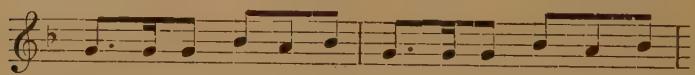
LADIES' PLEASURE (Bledington Tradition).

Once-to-Yourself and Foot-Up.



Hockle-Back.

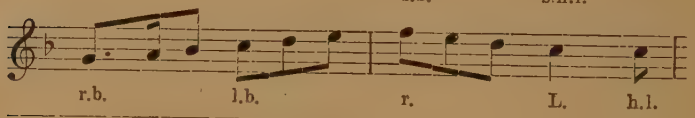
Track...Back, six feet.....
Hands...out.



Steps { r.b. hkl. b.s. l.b. r.b. l.b.

.....forward.....

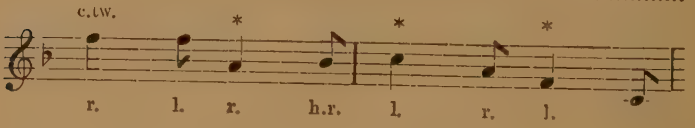
s.b. s.h.f.



r.b. l.b. r. L. h.l.

.....to.....

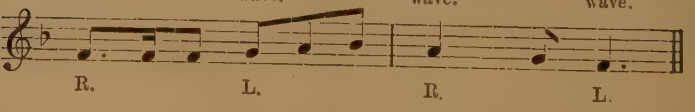
c.tw.



r. l. r. h.r. l. r. l.

position.....

wave. wave. wave. wave.

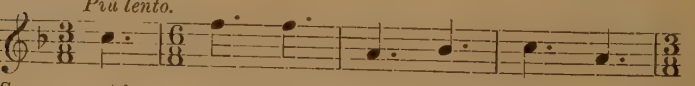


R. L. R. L.

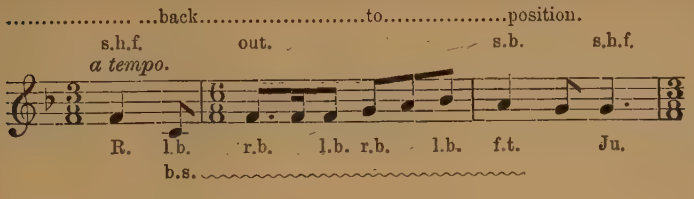
Fore-Capers.

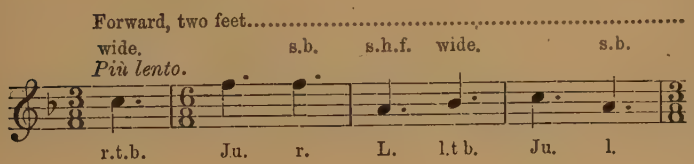
Track.....Forward, two feet.....
Hands.....Wide. s.b. s.h.f. wide. s.b.

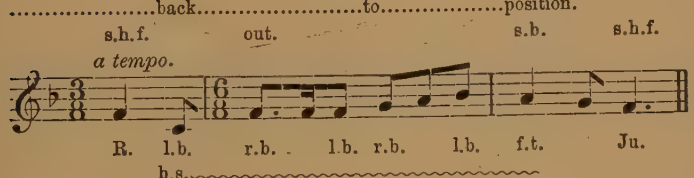
Più lento.



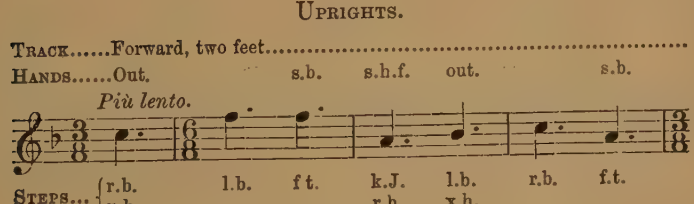
Steps.....r.t.b. Ju. r. L. l.t.b. Ju. l.

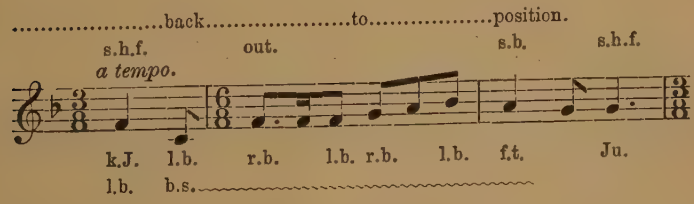

.....back.....to.....position.
s.h.f. out. s.b. s.h.f.
a tempo.
R. l.b. r.b. l.b. r.b. l.b. f.t. Ju.
b.s.

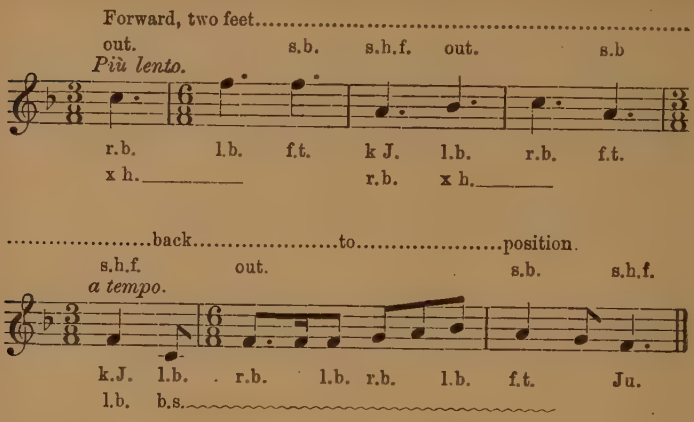

Forward, two feet.....
wide. s.b. s.h.f. wide. s.b.
Più lento.
r.t.b. Ju. r. L. l.t b. Ju. l.


.....back.....to.....position.
s.h.f. out. s.b. s.h.f.
a tempo.
R. l.b. r.b. l.b. r.b. l.b. f.t. Ju.
b.s.

Uprights.


Track.....Forward, two feet.....
Hands.....Out. s.b. s.h.f. out. s.b.
Più lento.
Steps... r.b. l.b. f t. k.J. l.b. r.b. f.t.
x h. r.b. x h.


.....back.....to.....position.
s.h.f. out. s.b. s.h.f.
a tempo.
k.J. l.b. r.b. l.b. r.b. l.b. f.t. Ju.
l.b. b.s.


Forward, two feet.....
out. s.b. s.h.f. out. s.b
Più lento.
r.b. l.b. f.t. k J. l.b. r.b. f.t.
x h. r.b. x h.
.....back.....to.....position.
s.h.f. out. s.b. s.h.f.
a tempo.
k.J. l.b. r.b. l.b. r.b. l.b. f.t. Ju.
l.b. b.s.

NOTATION OF LADIES' PLEASURE.

(Bledington Tradition.)

MUSIC.	MOVEMENTS.
Once-to-your-self.	As noted.
A.	Foot-up.
B1.	Hockle-back.
C.	Fore-capers.
B1.	Hockle-back.
C.	Uprights.
B2.	Hockle-back.

THE BUCKNELL DANCES.

THE BUCKNELL TRADITION.

Bucknell is a small village in Oxfordshire, about two miles from Bicester.

It is fully twenty years since the annual Morris Festival in Whitsun week was discontinued, and our knowledge of the dances has been derived from Mr. Eli Rolfe, aged seventy-two, and his brother Will, who is two years his junior.

The Bucknell men usually attended the Kirtlington Morris Festival, or Lamb Ale, which took place in the week following Whitsun week, when they often danced with the Kirtlington men, the dances of the two villages being more or less alike. The Kirtlington men were always accompanied by a shepherd dressed in a clean white smock, leading a lamb decorated with ribbons, round whom it was their custom to dance "Bonny Green" every morning during the festival before they went on their rounds. The lamb was killed on the Wednesday, and eaten at the annual feast, which was held on the last day of the festival and attended with much jollification. There was a barn for refreshment at Kirtlington, over which a Lord and a Lady presided. Any man wearing Morris bells was admitted on payment of one shilling, in return for which he received a plate of cake and a quart of ale.

Mr. Eli Rolfe, himself a first-rate dancer, lamented the fact, as we have often heard other Morris men do, that they never had a team of six good dancers. They had always, he said, to include two or three inferior performers—"just good enough to make one, who might know Hands-across, the Hey, and, perhaps, Back-to-back, but who couldn't 'dance.'"

The Bucknell men had their own pipe-and-taborer, but he died many years ago. Mr. Jim Pole, who learned his instrument from the older player, was kind enough, however, to play his pipe and tabor for our two dancers, when we were noting down their steps.

The Bucknell Morris men used to wear high hats, with three ribbons round the band, and a single cockade with streamers, worn by odd numbers on the left side and by even numbers on the right; pleated linen shirts with three ribbons tied, respectively, round the wrist, below the elbow, and round the upper arm; red braces, and a sash, hanging down over either hip, usually red, white, or blue, but varying in colour according to the taste of the wearer; and white cord trousers with the usual bell-pads. They used handkerchiefs only—the tradition comprises no stick-dances.

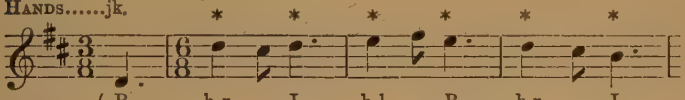
SPECIAL INSTRUCTIONS.

BONNY GREEN (Handkerchief Dance).

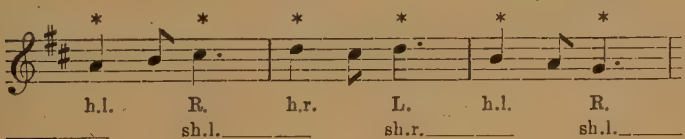
Whole-Rounds with Double-Capers and Kick-in.

Track.....Half-way round circle, cl.....

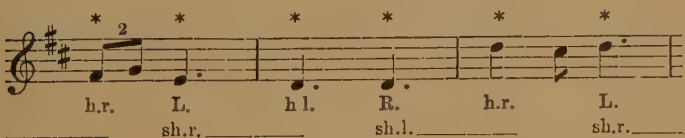
Hands.....jk.



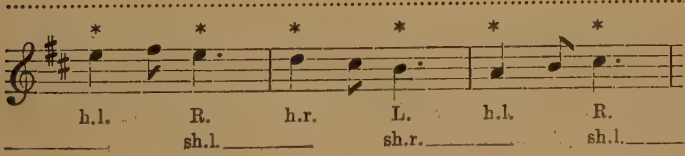
.....whole.....turn, clockwise.....

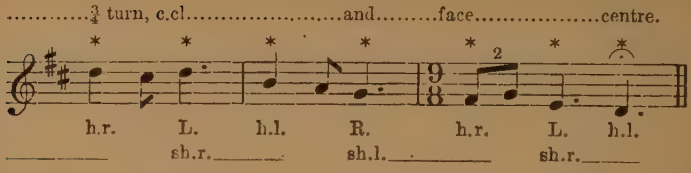


.....continue round circle, cl.....



.....





To form Ring from "front" position, even numbers turn clockwise, and odd numbers counter-clockwise.

At the end of the movement they close in and pause for a few moments on the last beat.

ROOM FOR THE CUCKOO.

(Hand-clapping Dance.)

Hand-clapping.*

Bar 1.—On the first and middle beats of the bar, all strike their chests with the palms of both hands, the first time just below the breast-bone, the second time about eight inches higher up.

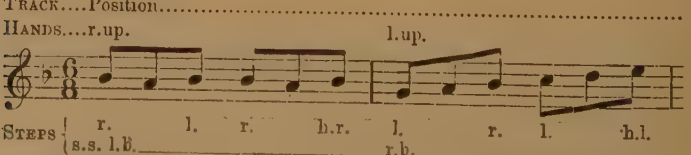
Bar 2.—On the first beat of the bar, all clap hands; on the middle beat each man strikes both his hands against those of his partner (right on left, and left on right).

Bars 3 and 4.—Same at in Bars 1 and 2.

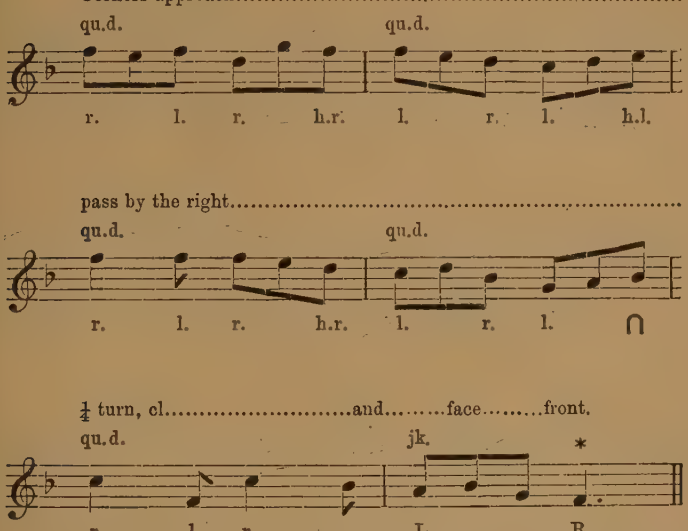
THE QUEEN'S DELIGHT (Corner Dance).

Corners.

Nos. 1 and 6 cross over and change places in the following manner:—

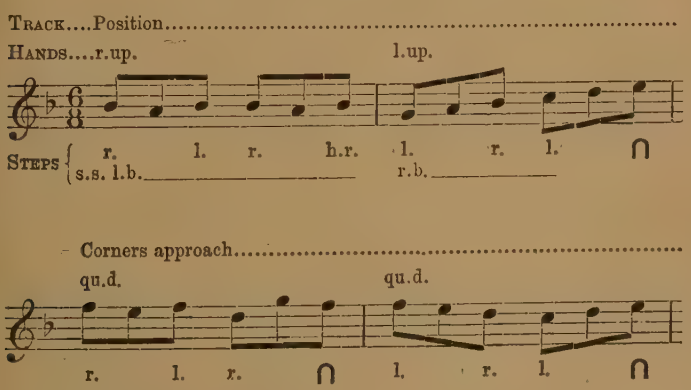


* *Cf.* a very similar movement in the Country Dance, "Row well, ye mariners" (*Country Dance Book*, Part III., p. 102.



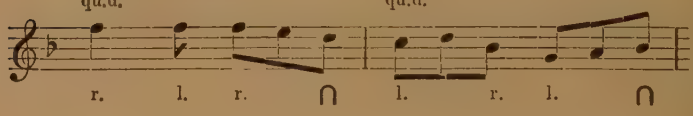
Nos. 1 and 6 are followed by the other pairs of dancers in the usual way, each pair jumping once, preparatory to starting the movement.

Corners with Half-Capers.



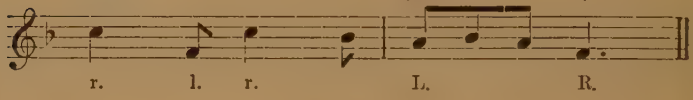
pass by the right.....

qu.d. qu.d.



¼ turn, cl.....and.....face.....front.

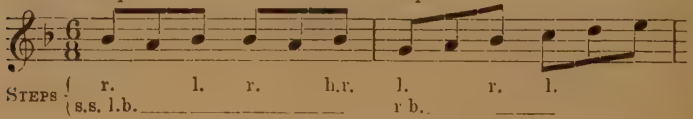
qu.d. jk. *



Corners with Capers.

Track....Position.....

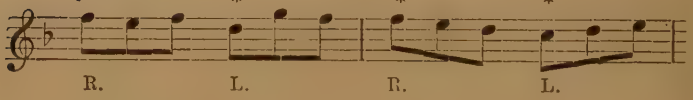
Hands....r.up. l.up.



Steps

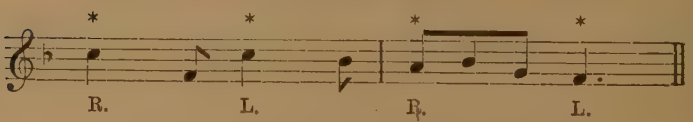
Corners approach.....

jk. * * *

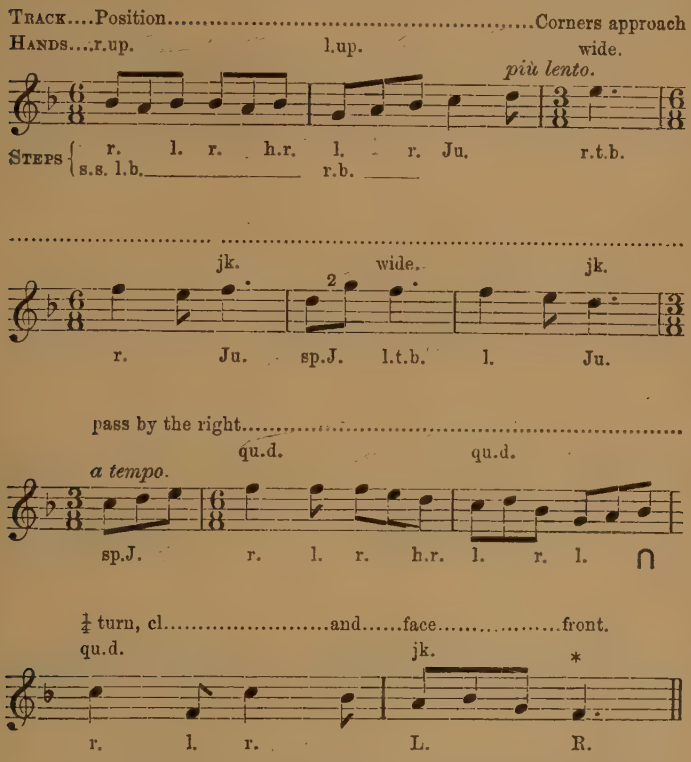


pass by the right.....

¼ turn, cl.....and.....face.....front.



CORNERS WITH UPRIGHT JUMPS.



CORNERS WITH UPRIGHT JUMPS TO PLACES AND KICK-IN.

The first two pairs of Corners cross over as before; the Middles, however, must return to places by the end of the slow music (six bars), whereupon the other dancers join in for the last four bars, starting in position. In the last two bars all caper four times, making a complete turn (Nos. 1, 3 and 5 counter-clockwise, Nos. 2, 4 and 6 clockwise), forming Ring and closing in; on the last beat, all throw the free leg well forward, and remain in that position for a few moments.

This dance may, with advantage, be shortened as follows: —

MUSIC.	MOVEMENTS.
A1.	Foot-up.
B1.	Corners.
A1.	Whole-hey.
B1.	Corners to places.
A1.	Hands-across.
B1.	Corners with Half-capers.
A1.	Whole-hey.
B1.	Corners to places with Capers.
A2.	Back-to-back.
B2.	Corners with Upright Jumps.
A2.	Whole-hey.
B2.	Corners with Upright Jumps, to places, and Kick-in.

When this plan is adopted, the musician must be instructed to play the first A and B section four instead of six times.

SATURDAY NIGHT.

(Progressive Dance.)

For the sake of clearness, this dance is divided into ten rounds, each round requiring the complete tune (A and B music) for its performance.

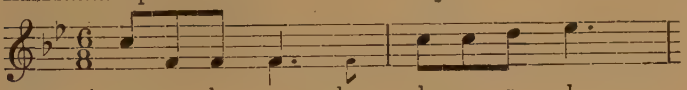
Round 1.—All standing in column, Nos. 1 and 2 dance the Foot-up, No. 12 (p. 23) by themselves, but *in a stationary position, and without turning round.*

Still facing up, Nos. 1 and 2 then dance the following movement:—

Side-Step.

Track.....Position, facing up.....

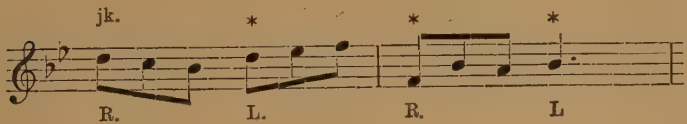
Hands.....r.up. l.up.



Steps... { r. l. r. h.r. l. r. l.
s.s. l.b._____ _____ r.b._____

.....

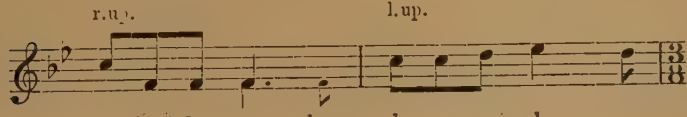
jk. * * *



R. L. R. L

.....

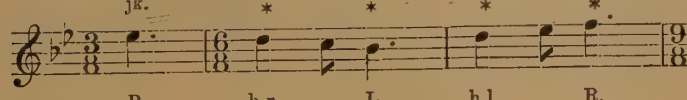
r.up. l.up.



r. l. r. h.r. l. r. l.
s.s. l.b._____ r.b._____

turn outwards, half-way round.....and.....

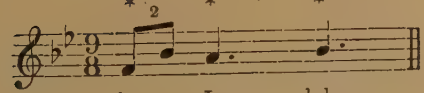
jk. * * * *



R. h.r. L. h.l. R.
sh.l._____ sh.r._____ sh.l._____

face.....down.

* 2 * *



h.r. L. h.l.
_____ sh.r._____

Round 2.—The first two pairs, now face-to-face, repeat the two evolutions (Foot-up and Side-step) performed by Nos. 1 and 2 in the first round. Instead, however, of turning round on the Double-capers, the two couples change places, the second pair moving up the middle between Nos. 1 and 2 (progressive).

Round 3.—Nos. 3 and 4 (now at the top, facing up) do precisely as Nos. 1 and 2 did in the first round; while the first and third couples dance and change places as did the first and second in the second round, the third pair moving up between Nos. 1 and 2 (progressive).

Rounds 4, 5 and 6.— The above progressive movements are continued during these three rounds, when Nos. 1 and 2 will have returned to their original places at the top of the Set.

During this movement partners, upon reaching either end of the Set, must continue, in the following round, to dance in the direction in which they have previously been moving, making a half-turn outwards on the Double-capers and facing in the opposite direction.

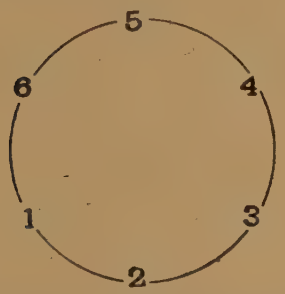
Dancers must always remember that in changing places those going up pass inside and between those going down.

Round 7.—Second and third pairs dance and change places; while Nos. 1 and 2 dance the first six bars as usual, but instead of making a half-turn on the Double-capers, move up and away from the other dancers (No. 1 bearing to his right) in single file, No. 2 behind No. 1.

Round 8.—Nos. 1 and 2 walk very slowly round in a large ring, clockwise; while Nos. 3 and 4 (now at the top) do exactly what Nos. 1 and 2 did in

the preceding round (No. 4 falling behind No. 3). Simultaneously, Nos. 5 and 6 turn round and face up.

Round 9.—No. 1 (followed by Nos. 2, 3 and 4) continues to move slowly round the circle clockwise, until he reaches his original place at the top of the Set; while Nos. 5 and 6 dance, and then move up (No. 6 behind No. 5) and complete the Ring :—



TOP. BOTTOM.

Round 10.—All dance Whole-rounds, No. 3 (p. 31) to A music, and, at its conclusion, face front in the following order :—

6 5 4

TOP. BOTTOM.

1 2 3

Standing thus, all dance Side-step (B music) for the last time, making a whole turn on the Double-capers (Nos. 1, 2 and 3 counter-clockwise, Nos. 6, 5 and 4 clockwise), forming Ring and closing in. On the last beat of the last bar all throw the free leg well forward, and remain for a few moments in that position.

NOTATION OF THE BUCKNELL DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	BONNY GREEN. (Handkerchief Dance.)	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1.	Whole-rounds, No. 3 (p. 31).	Ring to Fr.
B.	Whole-hey, No. 12 (p. 34).	Col. to Fr.
A2.	Whole-rounds with Double-capers and Kick-in (p. 79).	Ring.

MUSIC.	MOVEMENTS.	FORMATION.
	ROOM FOR THE CUCKOO. (HAND-CLAPPING DANCE.)	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1.	Foot-up, No. 12 (p. 23).	Col. to Fr.
B. 1 to 4.	Hand-clapping (p. 80).	Front.
5 to 8.	That again.	
A1. (2nd time.)	Hands-across (p. 25).	Front.
B2. (2nd time.)	As before.	
A1. (3rd time.)	Back-to-back, No. 10 (p. 27).	Front.
B. (3rd time.)	As before.	
A2.	Whole-hey, No. 12, and Kick-in (pp. 34, 35).	Col. to Rg.

MUSIC.	MOVEMENTS.	FORMATION.
	THE QUEEN'S DELIGHT.* (Corner Dance.)	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1.	Foot-up, No. 12 (p. 23).	Col. to Fr.
B1. (with repeats.)	Corners (p. 80).	Column.
A1. (2nd time.)	Whole-hey, No. 12 (p. 34).	Col. to Fr.
B1. (2nd time, with repeats.)	Corners to places.	Front.
A1. (3rd time.)	Hands-across (p. 25).	Front.
B1. (3rd time, with repeats.)	Corners with Half-capers (p. 81).	Front.
A1. (4th time.)	Whole-hey, No. 12.	Col. to Fr.
B1. (4th time, with repeats.)	Corners with Half-capers to places.	Front.
A1. (5th time.)	Back-to-back, No. 10 (p. 27).	Front.
B1. (5th time, with repeats.)	Corners with Capers (p. 82).	Front.
A1. (6th time.)	Whole-hey, No. 12.	Col. to Fr.
B1. (6th time, with repeats.)	Corners with Capers to places.	Front.
A2.	Hands-across.	Front.
B2. (with repeats.)	Corners with Upright Jumps (p. 83).	Front.
A2. (2nd time.)	Whole-hey, No. 12.	Col. to Fr.
B1. (2nd time, with repeats.)	Corners with Upright Jumps to places, and Kick-in (p. 83).	Fr. to Rg.

* For abbreviated form see p. 84.

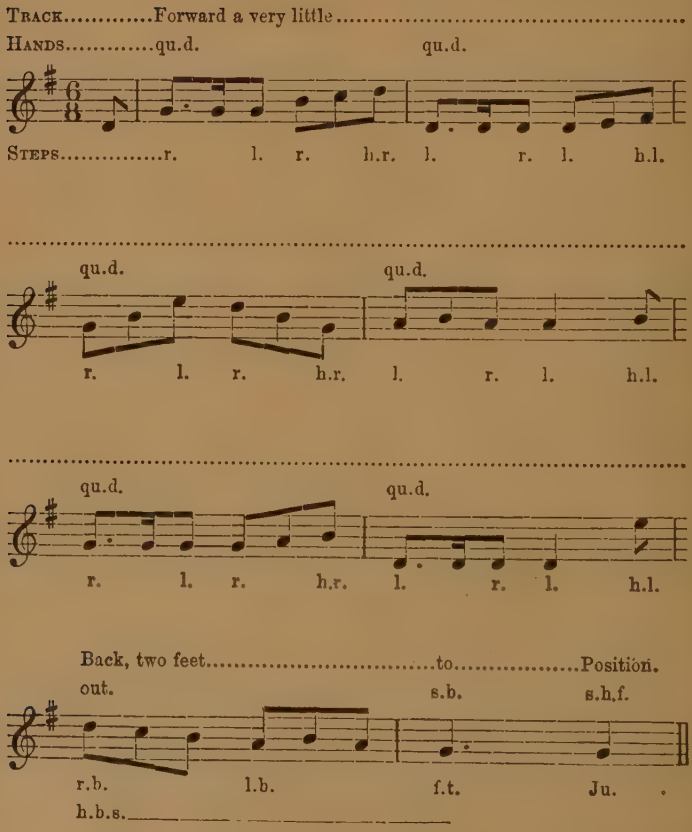
MUSIC.	MOVEMENTS.	FORMATION.
	SATURDAY NIGHT. (PROGRESSIVE DANCE.)	
Once-to-your-self.	First Pair Ju. on last half-bar.	Column.
A1.	First Pair Foot-up, No. 12 (p 23).	Column.
B1.	First Pair Side-step (p. 85).	Column
A1 & **B1.** (2nd time.)	First two Pairs Foot-up, Side-step, and change places (p. 86).	
A1 & **B1.** (3rd time.)	Movement continued; first and third Pairs change places.	
A1 & **B1.** (4th time.)	Second and third Pairs change places.	
A1 & **B1.** (5th time.)	Second and first Pairs change places.	
A1 & **B1.** (6th time.)	Third and first Pairs change places.	
A1 & **B1.** (7th time.)	Third and second Pairs change places, while Nos. 1 and 2 move away.	
A1 & **B1.** (8th time.)	Nos. 3 and 4 move away.	
A1 & **B1.** (9th time.)	Nos. 5 and 6 move away, and complete Ring (p. 87).	
A2 & **B2.**	Whole-rounds, Side-step and Kick-in (p. 87).	Ring, Fr. and Ring.

MORRIS JIG (Bucknell Tradition).

The following Jig is danced in the usual way, by one or two dancers.

BONNETS SO BLUE.

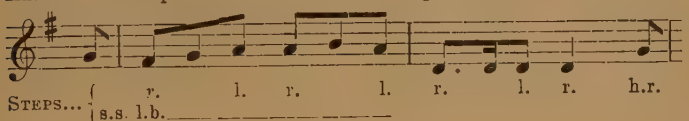
Foot-Up.

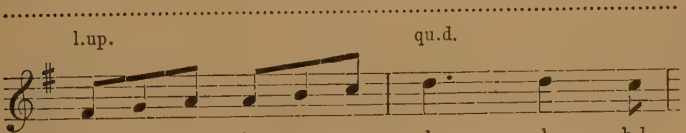

Track.....Forward a very little.....
Hands.....qu.d. qu.d.
Steps.....r. l. r. h.r. l. r. l. h.l.
qu.d. qu.d.
r. l. r. h.r. l. r. l. h.l.
qu.d. qu.d.
r. l. r. h.r. l. r. l. h.l.
Back, two feet.....to.....Position.
out. s.b. s.h.f.
r.b. l.b. f.t. Ju.
h.b.s.

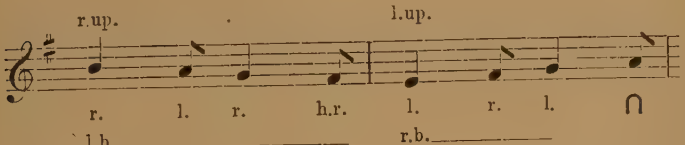
Side-Step.

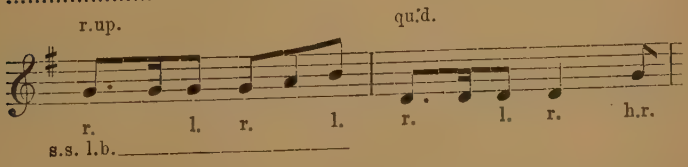
Track.....Position.....

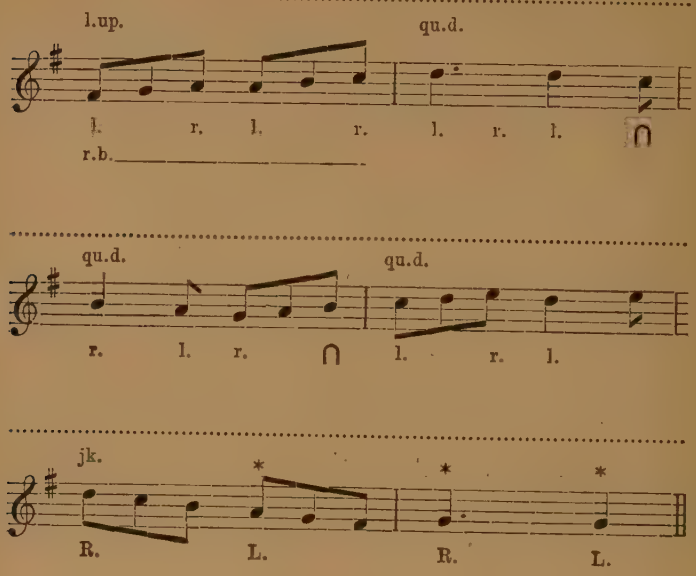
Hands.....r.up. qu.d.







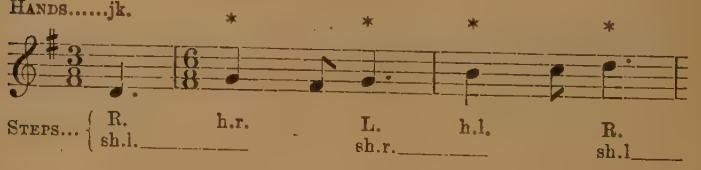


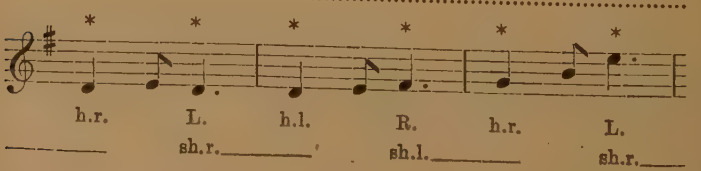


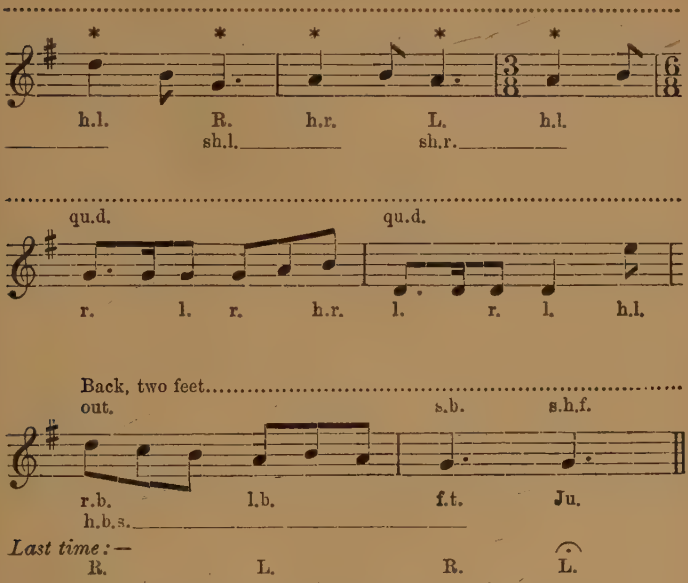
Double-Capers.

Track.....Round circle, c. cl.....

Hands.....jk.







NOTATION OF BONNETS SO BLUE.

(Bucknell Tradition.)

MUSIC.	MOVEMENTS.
Once-to-your-self.	Ju. on last half-bar.
A.	Foot-up.
B.	Side-step.
C.	Double-capers.
B.	Side-step.
C.	Double-capers.

THE HELSTON FURRY DANCE.

THE HELSTON TRADITION.

Flora Day is still annually observed at Helston on May 8th; as, however, the ceremony has undergone many changes in the course of the last few years, we will first relate what we ourselves witnessed at the last Festival in May of the present year, and then describe the way in which, according to the testimony of old dancers still living at Helston, it used to be celebrated fifty or sixty years ago.

Last May one processional dance only was performed. The dancers, forty or fifty in number, assembled at the Corn Exchange at 11-30 a.m., where they were marshalled into couples by the Master of the Ceremonies, each man, on behalf of his partner and himself, contributing 2*s.* 6*d.* towards the expenses. The men were expected to dress in black morning-coats and high hats, and the women in fashionable frocks; but this regulation was observed only by the first four or five couples. At noon, the procession, headed by the band playing the traditional dance-air, issued forth into the street and was conducted by the leading dancer along a pre-arranged route. Two or more beadles accompanied the procession, carrying long wooden staves, with which they kept the crowd from encroaching upon the dancers. Every now and again the dancers would enter a house, each couple ringing the bell or rapping on the door as they passed in, dance round the garden at the back, and then, by a different route, return to the street and resume their journey. In this manner the band and dancers threaded their way along the chief streets of the town until one o'clock, when they re-entered the Corn Exchange and continued the dance round the hall for two or three circuits. The leader, when at the top of the room, then called a halt, and the dancers performed a few rounds of an ordinary Country Dance to the same tune.

This completed the ceremony so far as the dancing was concerned. The town was *en fête* and filled to overflowing with visitors of all classes from the surrounding countryside, while booths for the sale of fairings were erected in the main street. In the afternoon, horse-racing and other contests were held in the grounds of one of the chief residents.

Fifty or sixty years ago the ceremony was far more elaborate, and far more democratic in character. The proceedings opened on the evening of May 1st, when the band, playing the traditional air, headed a procession of women dancers belonging to the Helston Women's Club. This was followed by a meeting held at the "Helston Arms," when intending dancers chose their partners for Furry Day, each man on registering his choice contributing a shilling towards the expenses. On the same evening, the residents of St. John's elected a mock Mayor, who in turn appointed a Town Crier and constables.

Early on the morning of the 8th several youths went out into the country to gather flowers and greenery, and returned to Helston, waving the boughs in their hands, and arousing the inhabitants by singing the Furry Song. At 4 a.m. three parties of dancers assembled, respectively, at the "New Inn," the "Red Lion," and the "Helston Arms." The first party consisted of domestic servants, the second of labouring men and girls, and the third of tradespeople. The band, divided into three parts, escorted each party along its own prescribed route. The first and second parties finished first; whereupon the bandsmen, thus released, joined their comrades and assisted them to escort the third party to their destination down the chief street.

Either at noon or at 1 p.m. a fourth procession, consisting of the chief residents in the district, danced through the streets in the way already described.

At 2 p.m. the "New Inn" party danced for the second time, followed, respectively, at 3 p.m. and 4 p.m. by the parties from the "Red Lion" and the "Helston Arms."

A breakfast was usually provided in the morning at Castlewary Green for the entertainment of the three early parties of dancers.

Somewhere about 8 a.m. another procession, and one of a very different character, was formed. This was headed by two horsemen dressed like soldiers, one of whom was a black man. After them came the mock Mayor of St. John's in a carriage drawn by six donkeys and three postillions (of which my informant, Mr. Joe Banfield, was one). The postillions were dressed in red jackets, yellow hats, white and blue striped breeches, and yellow stockings; the Mayor in a dark coat with red lapels, a high hat, "flashy" waistcoat with brass buttons, and dark trousers, all profusely decorated with ribbons. Following the Mayoral carriage came one drawn by four donkeys and two postillions, in which was seated the Town Crier, dressed like the Mayor, but less sumptuously. Then followed the youths who had awakened the town in the early morning, and several constables, with flowers in their coats and hats, carrying staves—all walking in couples. The procession ended with an old woman, known as Aunt Mary Moses, covered from head to foot with flowers, riding a donkey and followed by a man beating a large drum with great ardour. This procession went down Penrose, attended by a man with a collecting-box, who levied tribute on the bystanders. Every now and again the procession halted, while the whole company sang the Furry Song, the Mayor waving his hat and inciting his followers to shout their loudest.

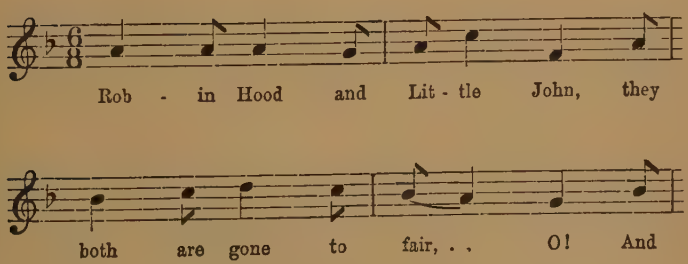
We could not find that it had at any time been the custom for the whole town to dance together, as at Tideswell (Part I., p. 118); but this may, perhaps, have been done before the steadily increasing numbers of dancers led to their division into parties.

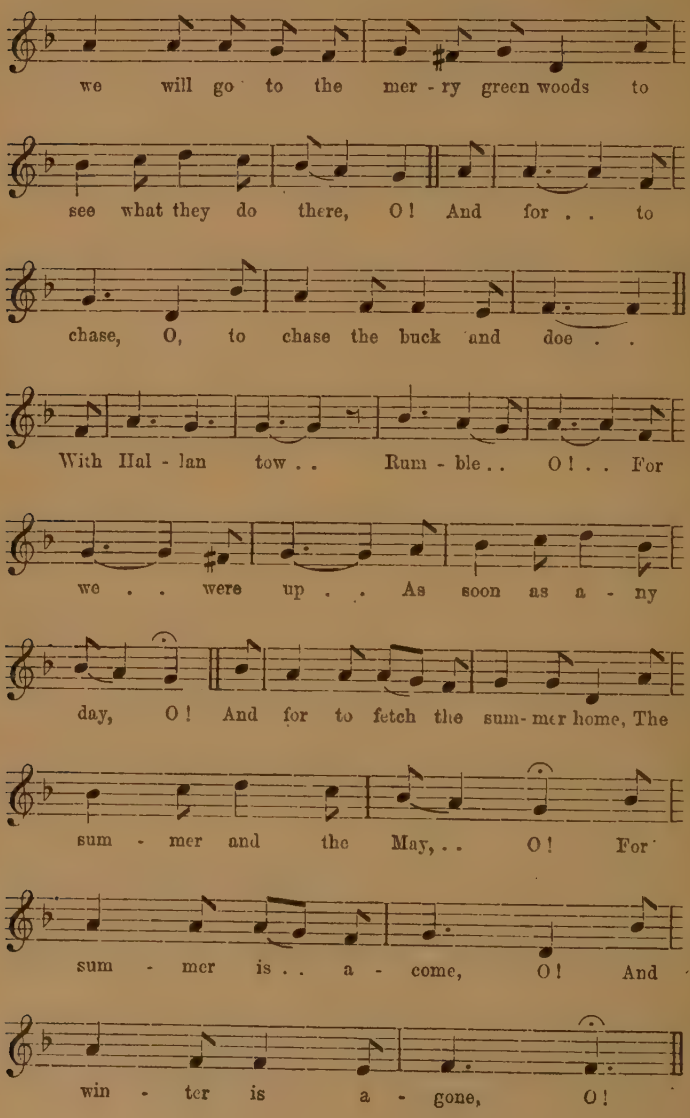
To folk-lorists the origin and meaning of this May Day ceremony are fairly obvious. Others, however, will more readily accept the following story, which the Helston people

tell in explanation of their ceremony:—Many years ago, on the 8th of May, an old woman was picking flowers in the early morning at Looe Pool, when to her amazement she saw a large, fiery dragon flying in the sky and preparing to swoop down upon Helston. The dragon, however, to her great relief, missed its mark, fell into Looe Pool, and was drowned before her eyes. Elated with this escape, she returned to Helston, dancing and waving the flowers she had picked, and related the joyful news; and ever since, the inhabitants of Helston have year by year danced with flowers in their hands through the streets of the town in commemoration of this miraculous event.

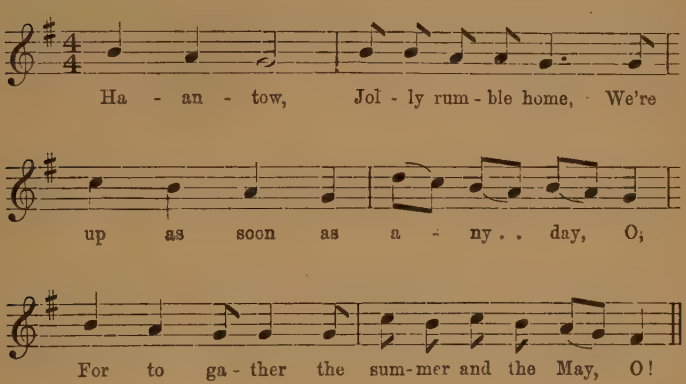
The derivation of the word Furry, or Faddy, as it is often called, is much disputed. The usual explanation is that it is a corruption of "Flora." Others suggest that "Furry Dance" is merely an Anglicised form of "Farandole," the well-known Provençal dance, with which the Helston dance has many points in common. It is also suggested that Hal-an-tow, the jingling syllables which occur in the accompanying song, are but a corruption of "Farandole"—a theory, however, which is to some extent vitiated by the fact that "Hal" is pronounced Hāle.

The song is nowadays usually sung to the same tune as the dance air (see *Songs of the West*, p. 48), but this was not always so. The true traditional air is given in Sandys's *Specimens of Cornish Provincial Dialect*), as follows:—




we will go to the mer - ry green woods to
see what they do there, O! And for . . to
chase, O, to chase the buck and doe . .
With Hal - lan tow . . Rum - ble . . O! . . For
we . . were up . . As soon as a - ny
day, O! And for to fetch the sum - mer home, The
sum - mer and the May, . . O! For
sum - mer is . . a - come, O! And
win - ter is a - gone, O!

Mr. Stevens, of Helston, aged seventy-seven, sang it in the following way:—



He omitted the last phrase of the music, because, he said, they never sang, but always shouted the words of the last line: "Hal-an-tow, holler boys, holler boys, Hurrah!"

The dance air given in the text was sung by Mr. Luke, of Grampound, a village near Truro, where the Furry Dance is still celebrated every Whit-Tuesday. The Helston band played a very close, but less interesting, variant of this. An older form of the air, noted by Davies Gilbert, is quoted in *The Reliquary* (October, 1862).

THE PROCESSIONAL DANCE.

The dancers form up in column, men in the left file, women in the right.

In the first strain of the music (A) all move forward, each man leading his partner, by holding her left hand in his right at breast-level. Some of the dancers that we saw at Helston walked, or, rather, sauntered along, while others danced the 4/3 step—not, of course, vigorously. The latter step is probably the traditional one.

During the second strain of the music (B) the following movements are performed by each pair of couples (*i.e.*, four dancers). In the first four bars, the two men change places, passing by the right, and turn, the first man the second woman, and the second man the first woman. In the last four bars the men change places again and turn their partners.

This is, we believe, the correct form of the dance, but it has apparently been done in so many different ways in recent years, that it is very difficult to speak with any certainty.

Another dancer, for instance, told us that the proper way was for the men to lead forward their partners in the first four bars of A music and, in the following four bars, for the first and second men to change places and turn each the other's partner; to repeat these movements in B music, all moving forward (the men leading their wrong partners) in the first four bars, the men, in the last four bars, changing back to their proper places and turning their own partners.

Yet another authority told us that in A music all move forward, the men leading their partners; while in B music each pair of couples dance Hands-across (*Country Dance Book* Part I., p. 34).

THE CASTLETON GARLAND DANCE.

THE CASTLETON TRADITION.

Castleton, where Garland Day is still annually observed on May 29th, is a small village in the High Peak of Derbyshire, about five miles from Tideswell. The ceremony enacted on Garland Day has degenerated very much in the last few years. For a full and exhaustive account of it the reader is referred to an article written by Mr. S. O. Addy (*Folk Lore*, xii., pp. 394-428). The particulars of the dance, presently to be described, were obtained from Mr. Edwin Barber, one of the old dancers, who also sang the tune given in the accompanying music book.

The chief incident in the Garland Day celebration was the procession round the town with halts at the public-houses for dancing. The procession, which was preceded by a man with a besom to sweep the way clear, consisted of a King and Queen (or "man" and "woman") on horseback and a troupe of Morris (or "Molly") dancers, headed by the village band. The King wore a garland over his head and shoulders—a large conical structure, made of wicker, covered with flowers and surmounted with a nosegay, called the "Queen." This, when placed over his head, reached down below his waist, and, when fully decorated with flowers, weighed as much as twelve stone.

The Queen was always impersonated by a man dressed like a woman.

The Morris dancers, who in the old days were all men, carried either small pieces of oak which they tossed in the air from one hand to the other as they danced, or boughs

which they used in the way described below. In later years the men-dancers were superseded by women, each of whom flourished a stick with coloured ribbons attached to one end.

Immediately the procession was over, the King rode into the churchyard alone and stationed himself by the tower. The nosegay was then removed from the apex of his garland, and the garland itself hauled, by means of ropes, to the top of the tower and placed on one of the pinnacles.

THE PROCESSIONAL DANCE.

The dancers, carrying boughs or garlands of oak in each hand, form up in couples, in column, thus:—

<2 <4 <6 <8

Top. Bottom.

<1 <3 <5 <7

The step, throughout the dance, is an easy, slow and deliberate running-step, two steps to the bar.

In the first four bars of A music all move forward eight steps, in column, holding outside arms up.

In the last four bars of A music partners, lowering outside arms and raising inside, change places, odd numbers passing in front of even.

As the forward movement is continuous throughout the dance, dancers in changing file will move in a diagonal direction.

These two movements are repeated in the next section (B) of the music, partners returning to their own files, even numbers passing in front of odd.

It will be seen that in changing file, left-file dancers, whether odd or even numbers, always pass in front of right-file.

THE STATIONARY DANCE.

On arriving at certain pre-arranged stations, the procession halts while the dancers perform a few rounds of a progressive Country Dance.

The exact form of this dance was, apparently, not prescribed by tradition, but was subject to variation year by year, probably at the direction of the leading couple. The first figure (A music), however, was, we were told, usually performed in the following manner:—

DUPLE MINOR-SET.

Bars 1-4.—All face front. First and second women, taking hands, move forward and fall back a double to places; while first and second men move forward and fall back a double to places, but without handing, the first man passing above his partner (*i.e.* by the right), the second man below (*i.e.* by the left).

Bars 5-8. Same movement repeated, the two men taking hands and passing between the two women.

Other figures that were mentioned to us were:—(1) First couple leads down the middle and back again and casts one (progressive) (*Country Dance Book*, Part I., p. 30); and (2) Hands-across (*Country Dance Book*, Part I., p. 34).

APPENDIX.

I.—THE LONGBOROUGH TRADITION.

CONSTANT BILLY (*Second version*) (HANDKERCHIEF DANCE).

This is danced in precisely the same way as the second version of "The Maid of the Mill" (Part IV., pp. 51 and 71).

II.—THE FIELD TOWN TRADITION.

SHEPHERDS' HEY (*Fourth version*) (HANDKERCHIEF DANCE).

The peculiarity of this dance is that the dancers, whenever the jump occurs, throw out their arms wide on either side, straight and at shoulder-level, and pause in this position during the dotted minim.

In other respects the movements are performed in the same way as the corresponding movements in the Field Town dances, described in Part IV.

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERDS' HEY (*Third version*). (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (Part IV., p. 38).	Column.
A.	Foot-up, No. 9 (Part IV., p. 25).	Col. to Fr.
B.	Whole-hey, No. 6 (Part IV., p. 36).	Col. to Fr.
A. (2nd time.)	Half-gip, No. 3 (Part IV., p. 29).	Front.
B. (2nd time.)	As in **B**, 1st time.	Col. to Fr.
A. (3rd time.)	Back-to-back, No. 4 (Part IV., p. 32).	Front.
B. (3rd time.)	As in **B**, 1st time.	Col. to Fr.
A. (4th time.)	Half-rounds, No. 4 (Part IV., p. 34).	Ring.
B. (4th time.)	Whole-hey, No. 6, with Caper-out (three Capers and Jump).	Column.

LEAP-FROG *(Second version).*

(HANDKERCHIEF DANCE.)

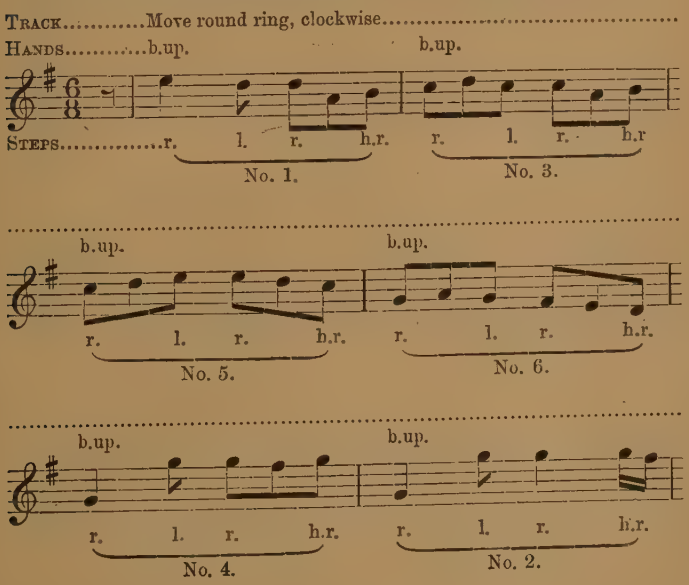
This dance is a Field Town variant of the Bledington dance of the same name (p. 55), the Whole-rounds being danced in the same way except for the steps, etc.

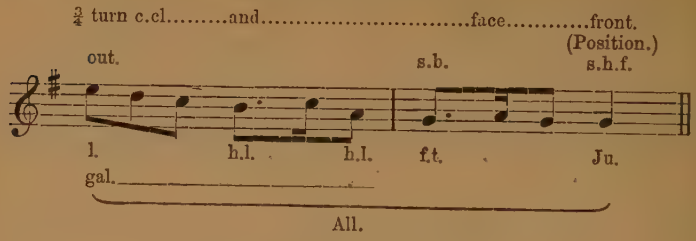
WHOLE-ROUNDS WITH HANDS-UP.

In the first six bars all walk round in a ring clockwise, and return to places, taking two ordinary walking-steps in each bar, except when passing between No. 1's station and No. 2's, when, throwing up both hands above his head (arms straight and erect), each in turn dances one bar with the 6,3 step. The dancers should move round one place in each bar.

In the seventh and eighth bars all galley into position and face front.

These movements are shown in the following diagram :—



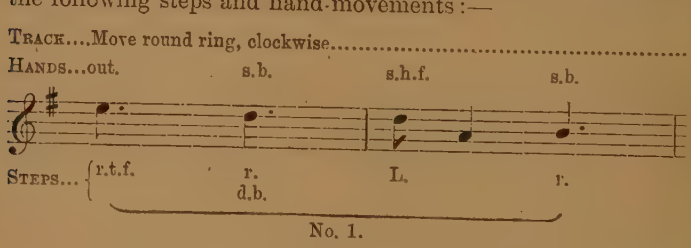


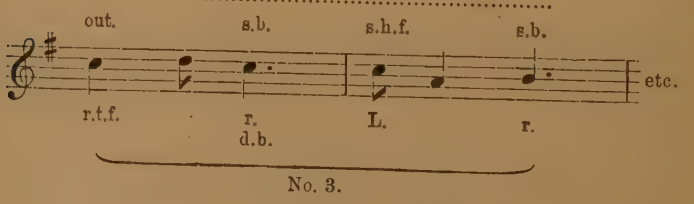
Whole-Rounds with Galley.

As in the preceding evolution, except that dancers, when passing from No. 1's station to No. 2's, instead of dancing the 6/3 step, galley on the right foot without turning.

Whole-Rounds with Half-Capers.

As in the preceding evolutions, except that each dancer, when passing between No. 1's station and No. 2's, executes the following steps and hand-movements:—



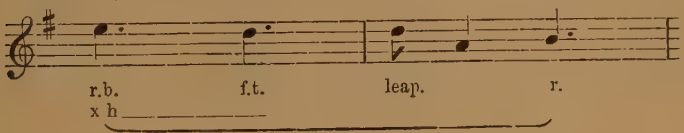


Whole-Rounds with Leap Frog.

As in the last evolution, except that each dancer, in turn, jumps, leap-frog fashion, over the man in front of him, in the way shown in the following diagram :—

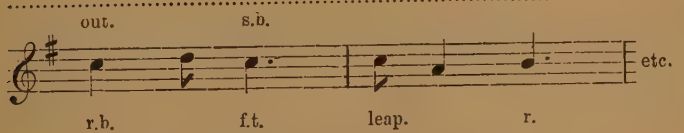
Track... Move round ring, clockwise.....

Hands...out. s b.



1 over 2, at 2's place.

.....



5 over 3, at 1's place.

The order in which, and the place at which, the dancers successively caper and leap are precisely the same as in the corresponding movement of the Bledington dance (p. 57).

In the last two bars, all face up in Column and caper four times.

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
	LEAP-FROG *(Second version).* (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 4 (Part IV., p. 38).	Column.
A1. (1st time.)	Foot-up, No. 9 (Part IV., p. 25).	Col. to Fr.
B1. (1st time.)	Whole-rounds with Hands-up (p. 107).	Ring to Fr.
A1. (2nd time.)	Half-gip, No. 3 (Part IV., p. 29).	Front.
B1. (2nd time.)	Whole-rounds with Galley (p. 108).	Ring to Fr.
A2. (1st time.)	Back-to-back, No. 4 (Part IV., p. 32).	Front.
B2. (1st time.)	Whole-rounds with Half-capers (p. 108).	Ring to Fr.
A2. (2nd time.)	Whole-hey, No. 6 (Part IV., p. 36).	Column.
B2. (2nd time.)	Whole-rounds with Leap-frog and Caper-out (p. 109).	Rg. to Col.

III.—WYRESDALE GREENSLEEVES DANCE.

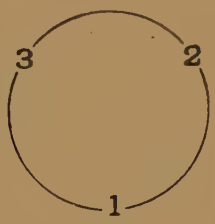
This dance is still performed in the Wyresdale district of Lancashire on Fair days, public holidays, and merry-makings. It was danced to us at Dolphinholme by three men, each of whom had learned the dance from his father.

We copied the air, which we were told was the tune that had always been used for the dance (*Morris Dance Tunes*, Set X., p. 18), from an old manuscript music-book, which belonged to the father of Mr. James Winder, the leader of the three men who danced to us.

The dance is a curious one, and in many ways unique. It is the only example of a folk-dance that we have found in England which could by any stretch of the imagination be considered uncouth or clownish. It is, of course, impossible to trace its origin, but there is some reason to believe that it may be the survival and subsequent development of a movement used in a Morris dance. At any rate, the fact that we have seen a similar movement in a Warwickshire Morris, performed simultaneously by Nos. 1, 2 and 4, and Nos. 3, 5 and 6, supports, so far as it goes, this supposition.

The dance may, for sake of clearness, be divided into three Parts.

PART I.



A1.

1—4. *Dance-Round-and-Back.* The three performers take hands in a ring and dance round clockwise slowly and deliberately, taking, in each bar, two steps sideways on alternate feet.

5—8. As in bars 1—4, counter-clockwise to places.

B1.

1—2. *Clap-Slap-and-Kick.* Still standing in a ring, all release hands and face counter-clockwise.

On the first beat of the first bar, No. 1 claps his hands; and on the second beat, slaps his right thigh with the palm of his right hand. On the first beat of the second bar, No. 1, with the palm of his right hand, slaps No. 2 on the back, between the shoulder blades; and on the second beat of the same bar, kicks him with his right foot, or strikes him with his right knee.

3—4. No. 2 does the same to No. 3.

5—6. No. 3 does the same to No. 1.

7—8. All turn single half-way round (*Country Dance Book*, Part II., p. 32) and face clockwise.

B2.

1—2. No. 1 slaps and kicks No. 3.

3—4. No. 3 slaps and kicks No. 2.

5—6. No. 2 slaps and kicks No. 1.

7—8. All turn single and face centre.

It is to be noted that the succession in this movement runs first counter-clockwise and then clockwise round the ring.

A2. *Dance-Round-and-Back.* As before.

B3.

1—2. *Leg-Over.* The dancers remain in ring position with linked hands, facing centre.

On the two beats of the first bar and the first beat of the second bar, No. 1 stamps with alternate feet, beginning with the left. On the second

beat of the second bar, hopping on the left foot, he throws his right leg over his arm, and rests it upon his own and No. 2's linked hands.

3—4. No. 2 does the same.

5—6. No. 3 does the same.

7—8. All hop four times on the left foot in a stationary position.

It is to be noted that the succession in this movement runs counter-clockwise round the ring.

B4.

1—4. *Hop-Round-and-Back.* All hop round clockwise, eight steps.

5—8. All hop round counter-clockwise to places.

All these movements, in order, are then repeated, with the following modifications:—

(*a*) *Clap-Slap-and-Kick.* The clockwise succession precedes the counter-clockwise.

(*b*) *Leg-Over.* The footing is reversed and the left leg thrown over, while the succession is clockwise.

PART II.

As in Part I., but No. 2 now begins the successive movements in *Clap-Slap-and-Kick* and *Leg-Over.*

PART III.

As in Part II., but No. 3 now begins the successive movements in *Clap-Slap-and-Kick* and *Leg-Over.*

INDEX.

HAND-MOVEMENTS.

Handkerchiefs ... ... i. 32; iii. 15
Down-and-up ... ... i. 57
Straight-up (s.u.) ... ... i. 59
Circles ... ... i. 58; ii. 11
Hands-Inward (r.in, l.in) ... ... iii. 16
,, Outward (r.out, l.out) ... ... iii. 17
,, Across (x., r.x., l.x.) ... ... iii. 17
,, Forward (fwd.) ... ... iv. 14
,, Up (b.up, r.up, l.up) ... ... iv. 14
,, Apart ... ... iv. 15
,, Wide (w., r.w., l.w.) ... ... iii. 17
High-and-wide (h.w.) ... ... iii. 18
High-and-across (h.x.) ... ... iii. 18
Dip-in; Dip-out (d.in, d.out) ... ... iii. 18
The Point (p.r., p.l.) ... ... iii. 15
The Swing (s.b., s.f., s.h.b., s.h.f.) ... ... i. 57; iii. 16
Waving (wave) ... ... i. 59: iii. 17
Showing (show r., show l.) ... ... iii. 19
The Twist (tw., tw.r., tw.l.) ... ... i. 59; iv. 14
The Wide-twist (w.tw., w.tw.r., w.tw.l.) ... ... v. 15
The Counter-twist (c.tw., c.tw.r., c.tw.l.) ... ... v. 15
Quick-down (qu.d.) ... ... v. 16
The Jerk (Jk.) ... ... v. 16
The Salute (sal.r., sal.l.) ... ... iv. 15
Mark-time ... ... iii. 19

STEPS.

The Morris Step ... ... i. 49
4/2 and 6/2 steps ... ... i. 52
4/3 and 6/3 steps ... ... i. 53
Hop (h., h.r., h.l.) ... ... i. 52
Heel (H)... ... ... ii. 36
Toe (T) ... ... ii. 36
Weight of the body on one foot (**T., h.**) ... ... ii. 41
Foot-behind (r.b., l.b.) ... ... i. 55; ii. 11
Feet-together (f.t.) ... ... i. 56; ii. 11; iii. 25
Feet-apart (f.a.)... ... ... ii. 11
The Caper (R., L.) ... ... i. 54; iii. 21
The Jump (Ju., j.) ... ... i. 56; iii. 26
Side-step (s.s.) ... ... i. 54; iii. 22
Cross Back-step (r.b., f.a., l.b., &c.) ... ... i. 55
Back-step (b.s.) ... ... iii. 24
Shuffle Back-step (b.s. ~) ... ... iv. 18
Hop Back-step (h.b.s.) ... ... iv. 20
Step-back (s.b.) ... ... iv. 20
Hockle Back-step (hkl. b. s. r.b. l.b. / —) ... ... v. 17
Cross-hop (x.h.)... ... ... iii. 23
Straddle (st.) ... ... iii. 24
Spring (∩) ... ... iii. 25
Back-toe (r.t.b., l.t.b.) ... ... iii. 26
Toe-forward (r.t.f., l.t.f.) ... ... iv. 17
Cross-leg (r.a., l.a.) ... ... iii. 26
Swing-step (sw.s.) ... ... iii. 27
Leg-across (r. l. / xl. xr.) ... ... v. 17
Kneeling (kn.r., kn.l.) ... ... iv. 15
Kick-jump (k.J.) ... ... iv. 15
Back-kick (b.k. b.k. / r.b. l.b.) ... ... iv. 16
Split-jump (sp.J.) ... ... v. 17

STEPS—(*contd.*).

Double Caper (R. h.r. / sh.l.——) ... ... v. 18
Gallery or Galley (gal.) ... ... iv. 16
Draw-back (d.b.) ... ... iv. 17
Pause (𝄐) ... ... iii. 28

FIGURES AND EVOLUTIONS.

Once-to-yourself, No. 1 ... ... iv. 37
„ No. 2 ... ... iv. 38
„ No. 3 ... ... iv. 38
„ No. 4 ... ... iv. 38
„ No. 5 ... ... v. 35
Preparatory movements ... ... i. 74
Foot-up A ... ... i. 60
„ B ... ... i. 61
„ C ... ... i. 61
„ No. 1 ... ... iii. 28
„ No. 2 ... ... iii. 29
„ No. 3 ... ... iii. 30
„ No. 4 ... ... iii. 31
„ No. 5 ... ... iv. 21
„ No. 6 ... ... iv. 22
„ No. 7 ... ... iv. 23
„ No. 8 ... ... iv. 24
„ No. 9 ... ... iv. 25
„ No. 10 ... ... iv. 26
„ No. 11 ... ... v. 22
„ No. 12 ... ... v. 23
Cast-down-and-up, No. 1 ... ... v. 18
„ No. 2 ... ... v. 20
„ No. 3 ... ... v. 20
„ No. 4 ... ... v. 21
Cross-over ... ... i. 62
Cross-and-turn ... ... i. 64
Hands-across ... ... v. 25

FIGURES AND EVOLUTIONS—(*contd.*).

Half-gip or Half-hands ... ... i. 65
Half-gip, No. 1 ... ... iii. 33
„ No. 2 ... ... iv. 29
„ No. 3 ... ... iv. 29
„ No. 4 ... ... iv. 30
„ No. 5 ... ... v. 25
Set ... ... iv. 27
Set-straight, No. 1 ... ... v. 23
„ No. 2 ... ... v. 24
„ No. 3 ... ... v. 24
„ No. 4 ... ... v. 25
Whole-gip or Gipsies, No. 1 ... ... iii. 31
„ „ No. 2 ... ... iv. 31
„ „ No. 3 ... ... v. 27
Face-to-face ... ... iv. 27
Back-to-back, A ... ... i. 67
„ B ... ... i. 68
„ No. 2 ... ... iv. 32
„ No. 3 ... ... iv. 32
„ No. 4 ... ... iv. 32
„ No. 5 ... ... iv. 32
„ No. 6 ... ... v. 26
„ No. 7 ... ... v. 26
„ No. 8 ... ... v. 26
„ No. 9 ... ... v. 26
„ No. 10 ... ... v. 27
Half-rounds, No. 1 ... ... iii. 34
„ No. 2 ... ... iv. 32
„ No. 3 ... ... iv. 33
„ No. 4 ... ... iv. 34
„ No. 5 ... ... iv. 34
„ No. 6 ... ... v. 30
Whole-rounds, No. 1 ... ... i. 69
„ No. 2 ... ... iii. 54
„ No. 3 ... ... v. 31

FIGURES AND EVOLUTIONS—(*contd.*).

Hands-round, No. 1 ... ... v. 28
„ No. 2 ... ... v. 29
„ No. 3 ... ... v. 29
„ No. 4 ... ... v. 30
The Hey, A ... ... i. 70
„ B ... ... i. 72
„ No. 2 ... ... iii. 35
„ No. 3 ... ... iii. 35
„ No. 4 ... ... iv. 35
„ No. 5 ... ... iv. 36
„ No. 6 ... ... iv. 36
„ No. 7 ... ... v. 32
„ No. 8 ... ... v. 33
„ No. 9 ... ... v. 33
„ No. 10 ... ... v. 33
„ No. 11 ... ... v. 33
„ No. 12 ... ... v. 34
Hey and Caper-out ... ... iv. 37
Hey and Kick-in ... ... v. 35
All-in ... ... i. 75; iii. 36
Caper-out and All-in ... ... i. 75
Ring and All-in... ... ... i. 75

SET DANCES.

(SPECIAL INSTRUCTIONS AND NOTATION.)

Banks of the Dee ... ... iv. 58, 75
Bean Setting ... ... i. 77, 93
Beaux of London City ... ... v. 40, 45
Black Joke ... ... i. 109
Blue-eyed Stranger ... ... i. 91, 101
Bobbing Joe ... ... iii. 39, 58
Bobby and Joan ... ... iv. 57, 74
Bonny Green ... ... v. 77, 88
Brighton Camp ... ... iii. 51, 64

SET DANCES—(*contd.*).

Constant Billy (1st version) ... ... i. 83
„ „ (2nd version) ... ... v. 105
„ „ (Double-stick) ... ... iv. 41, 65
Country Gardens ... ... i. 82, 95
Cuckoo's Nest (1st version) ... ... i. 109, 116
„ „ (2nd version) ... ... iv. 39, 64
Dearest Dicky ... ... iv. 59, 77
Derbyshire Morris Dance ... ... iii. 93, 99
„ „ Reel ... ... iii. 93, 100
Double Set Back... ... ... ii. 17, 20
Field Town Processional Morris ... ... iv. 51
Flowers of Edinburgh, The ... ... iii. 37, 56
Gallant Hussar, The ... ... v. 48, 59
Getting Upstairs... ... ... ii. 19
Glorishears ... ... iii. 43, 60
Green Garters ... ... iii. 55, 65
Haste to the Wedding ... ... ii. 17, 21
Heel and Toe ... ... iv. 55, 73
Hey Diddle Dis (1st version) ... ... ii. 15
„ „ „ (2nd version) ... ... iv. 47
How d'ye do? ... ... i. 90, 100
Hunting the Squirrel ... ... ii. 15, 18
Lads a-Bunchun... ... ... iv. 44, 67
Laudnum Bunches ... ... i. 81, 94
Leap-Frog (1st version) ... ... v. 55, 62
„ (2nd version) ... ... v. 107, 110
London Pride ... ... iv. 48, 68
Longborough Morris ... ... iv. 47
Maid of the Mill (linked handkerchief) ... i. 103, 113
„ „ „ (1st version) ... ... iii. 38, 57
„ „ „ (2nd version) ... ... iv. 51, 71
Monks' March, The ... ... iv. 42, 66
Morris On ... ... ii. 15
Old Black Joe ... ... v. 37, 43
Old Woman tossed up (1st version) ... ... i. 105, 114

SET DANCES—(*contd.*).

Old Woman tossed up (2nd version)	iv. 39, 63
Processional Dance—Winster	ii. 43
,, ,, Tideswell	i. 118
,, ,, Helston	v. 96
,, ,, Castleton	v. 103
Queen's Delight	v. 80, 90
Rigs o' Marlow	i. 88, 99
Rodney	ii. 17, 22
Room for the Cuckoo	v. 80, 89
Rose, The	iv. 53, 72
Saturday Night	v. 84, 91
Shepherd's Hey (1st version)	i. 106
,, ,, (2nd version)	iii. 39, 59
,, ,, (3rd version)	v. 38, 44
,, ,, (4th version)	v. 105
Shooting	iii. 49, 63
Step-Back	iv. 61, 78
Swaggering Boney	iv. 49, 69
Trunkles (1st version)	i. 85, 97
,, (2nd version)	v. 50, 60
William and Nancy	v. 54, 61
Wyresdale "Greensleeves" Dance	v. 111
Young Collins	iv. 50, 70

JIGS.

Bacca Pipes (1st version)	ii. 33
,, ,, (2nd version)	iii. 85
,, ,, (3rd version)	iii. 88
,, ,, (4th version)	iii. 91
Bonnets so Blue	v. 92
Fool's Dance, The	iii. 76
I'll go and enlist for a Sailor	iv. 80
Jockie to the Fair (1st version)	ii. 25
,, ,, ,, (2nd version)	iii. 81

JIGS—(*contd.*).

Ladies' Pleasure	v. 73
Lumps of Plum Pudding (1st version)... ...	iii. 74
„ „ „ (2nd version) ...	v. 68, 72
Molly Oxford	iv. 102
None so Pretty	iv. 98
Old Mother Oxford	ii. 29
Old Woman tossed up, The	ii. 31
Princess Royal (1st version)	iii. 68
„ „ (2nd version)	v. 63, 67
„ „ (3rd version)	iv. 93
Shepherd's Hey	iii. 79
Sherborne Jig	iv. 87

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